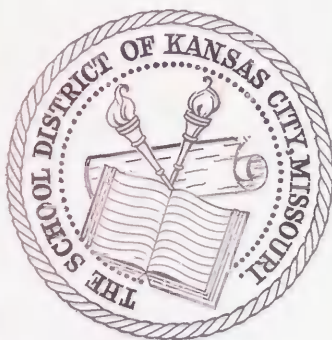


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FEBRUARY 16 1914

Vol 2 No 1

THE MENTOR

GEORGE WASHINGTON

DEPARTMENT OF
BIOGRAPHY

Serial Number 53

FIFTEEN CENTS A COPY

The Mentor Association

ESTABLISHED FOR THE DEVELOPMENT OF
A POPULAR INTEREST IN ART, LITERATURE,
SCIENCE, HISTORY, NATURE, AND TRAVEL



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52 EAST 19th STREET, NEW YORK, N. Y.

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Bound
Paradise

GEORGE WASHINGTON

By ROBERT McNUTT McELROY, Ph.D.

Head of the Department of History and Politics, Princeton University

THE MENTOR



February 16, 1914



DEPARTMENT OF
BIOGRAPHY



Medallion by Joseph Wright

Mentor Gravures

GEORGE WASHINGTON
ENTERING NEW YORK,
1783

WASHINGTON AND
LAFAYETTE AT MOUNT
VERNON

THE CARROLL PORTRAIT
OF WASHINGTON

THE LANDSDOWNE POR-
TRAIT OF WASHINGTON

THE WASHINGTON MONU-
MENT AT WASHINGTON,
D. C.

BUST OF WASHINGTON
By Houdon

A FAMOUS American orator of the early days once spoke of George Washington in these words: "The historians tell us that Washington was not ambitious; but I say that he was the most ambitious mortal that ever lived. Most men are content to ascend the heights of fame slowly and with great difficulty. They grasp a crag here and draw themselves up. They grasp another crag there and draw themselves up. But this man, our Washington, when he came to the mountain called Fame, marched straight up to the top. And there on the summit he found a little platform, just large enough for one, and he proudly perched himself upon it."

Like most highly rhetorical utterances, this is pure distortion; for in Washington, to borrow Lincoln's description of himself, there was no desire to "outstrip, but to excel." His simple, unselfish nature was untouched by the Napoleonic craving for more power. While rivaling Napoleon in fame, his aim in life was more nearly represented by the motto of King John of Bohemia, "Ich dien" (I serve).

In his first appearance upon the broad stage of the world's history Washington fired a volley "that set the world on fire," as Horace Walpole expressed it, and was then content to retire and live the life of a Virginia country gentleman for twenty years, until the needs of his nation called him again to the front. The great Napoleon created his opportunities and employed them for selfish ends. The great Washington merely accepted responsibilities in the spirit of a public servant, giving the glory to the guiding Providence, and the benefits to his fellow citizens. The one

*Vol 2 11-21 present
Lionel to Miss S. H. H. H.*

was "great in action, which is for the moment." The other was great also in character, "which is for all time."

WASHINGTON'S FIRST SERVICE

Washington's first call to important public service was in connection with French encroachments in the West. Intent upon the plan bequeathed them by La Salle, the Canadian Frenchmen, under orders from the court of Louis XV, were constructing strongholds near the head waters of the Ohio River, a region long claimed by Virginia. They had already built a line of forts from the Great Lakes to the Ohio Valley, and their plan was to continue them south to the Gulf of Mexico, thus cutting off the British colonies from a westward expansion. It was the advance of conscious empire builders, and each establishment was but a military garrison under orders from Quebec.

This movement southward was in striking contrast to the westward trend of settlement from the British colonies of the Atlantic Coast. Their advance guard had already passed the mountains; but it moved as individuals intent upon aims distinctly personal, as homeseekers looking for choice land upon which to build frontiersmen's cabins.

Between these two lines of advance lay the Ohio Valley, fertile and enticing to the English settler, strategically important to the French empire builders. In the struggle for the point now occupied by the city of Pittsburgh these two lines met in conflict, a conflict which spread throughout the civilized world in one of the greatest wars of modern times, and the man who fired the first shot was George Washington.

WASHINGTON SELECTED BY GOVERNOR DINWIDDIE

At the news of the French advance Governor Dinwiddie of Virginia had reported to England, and had promptly received orders to require of "them peacefully to depart," but failing this "to drive them off by force of arms." As his messenger of peaceful protest the governor selected George Washington, whose profession



SULGRAVE MANOR, NORTHAMPTON, ENGLAND
The English ancestral home of the Washington family



WASHINGTON'S MOTHER
Mme. Augustine Washington. From the portrait by Thomas Hudson

of land surveyor had made him familiar with the western wilderness, who, though scarcely twenty-one years of age, already enjoyed a reputation for unusual prudence and discretion, as well as the more common quality of courage. In a little over a month he traversed two hundred and fifty miles of wilderness, sleeping where the sunset found him, eating as the hunters ate, and stood before the French commandant at Leboeuf. He was received with all the grace and courtesy of a French salon, but with a firm refusal even to consider the idea of withdrawing from the coveted region. The olive branch had failed, and Washington hurried back to Virginia to take part in preparations for presenting the sword.

FRENCH AND INDIAN WAR

As preliminary to a larger movement, a few men under Captain Trent were sent to build a fort at the junction of the Monongahela and the Allegheny Rivers, the strategic point in the disputed region; but were driven off by a body of French and Indians, who seized and completed the fort, calling it Fort Duquesne. Following them came Washington with the advance guard of an army of provincial troops. He encamped at Great Meadows, where he was soon joined by the main detachment, bringing the sad news that their commander, Colonel Joshua Fry, had died on the march. Washington thus found himself, with three hundred men in camp, facing a crisis the magnitude of which he little suspected. France and England, perennial enemies, now at peace, needed but a spark to rekindle the torch of war, and here in the wilderness there came to Washington the heavy responsibility of striking that spark. Half-king, a friendly Indian, had warned him of impending danger, and when, on May 28, as he was leading a scouting party, he came upon a French detachment lurking in his path, he instantly attacked it, firing with his own hand the first shot. The action lasted only a quarter of an hour; but the results are hard to estimate, for that engagement marks the opening of the French and Indian war, known in Europe as the Seven Years War, in which more territory changed hands than in any other war in all history.



WASHINGTON ON HIS MISSION TO THE OHIO



THE WEDDING OF GEORGE AND MARTHA WASHINGTON

Knowing that he must expect serious retaliation, Washington retired to Great Meadows, where he built Fort Necessity, and waited for the expected attack. On July 3 it came, seven hundred Frenchmen against his little band, and Washington was compelled to make his first and last surrender.

To regain the fort so unceremoniously taken from Captain Trent's men, and to check the French advance, England presently despatched one of her major generals, Edward Braddock, with two Irish regiments of five hundred men each, and a great expedition was prepared for the summer of 1755. Provincials were little considered in those plans; but the young Washington was honored by an appointment upon the staff of the commanding officer. On June 10, with a total force of twenty-two hundred men, they began the march westward from Fort Cumberland. Ill tempered at delays and obstacles which any woodsman would



THE ELM TREE AT CAMBRIDGE
Under this tree Washington first took
command of the American army on
June 3, 1775

have foreseen, censorious, insulting, and brutal in his criticism of the provincials, General Braddock moved forward to meet the fate which Providence was to administer by the hands of the lurking Frenchmen and their Indian allies.

BRADDOCK'S FATAL BLUNDER

On July 9, when almost within sight of Fort Duquesne, the advance guard saw a French officer facing them in the road. Behind him flitted shadowy forms, some wearing the well known colors of the French army, some decked out in the regalia of the savage of whom the British regular had so often heard, but was now to meet for the first time. Gliding silently into the dark forest which bordered the road, the Frenchmen and their savage allies fired a volley, which caused the compact lines of the regulars to waver. Their answering shot was prompt; but only the brown tree-trunks and the tall underbrush received it. As the ordnance came up the guns were unlimbered; only to fire into the depths of what appeared to be an empty forest. Washington entreated Braddock to order his men to disperse and fight the unseen enemy in their own fashion; but he pleaded in vain. With that dogged courage which has gone far toward making the little island of Britain a world power, Braddock held his trained redcoats in their places, while the Colonials, unmindful of his imperious commands, melted away into the forest to fight as they knew they must fight against such a foe.

Braddock's courage never faltered. Four horses were shot under him while he vainly tried to rally his men; but with the fifth he fell mortally wounded, leaving the conduct of the retreat to Washington, who rode among the panic-stricken soldiers as one bearing a charmed life.

Four days later, amid the gloom of a hastily constructed camp, the gallant Braddock breathed his last, murmuring praises for the once despised Virginia provincials. There in the roadway, that the wagon tracks might conceal his grave from the savages, they lowered his body into



WASHINGTON AS COMMANDER IN CHIEF

By James Peale

Lenox Collection, New York City

the ground; while Washington reverently repeated the beautiful words of the English burial service, "I am the resurrection and the life."

Twenty years passed, years of increasing turmoil in American affairs. The old struggle of the individual colonies against the king's representatives, in the persons of the royal governors, gradually changed to the struggle of a nation in process of formation against the king himself. The Seven Years War, which Washington had precipitated in the wilderness beyond the mountains, had ended, so far as America was concerned, with the Peace of Paris, by which France lost her American empire.

During those years Washington had been content with the inconspicuous duties of colonel of the Virginia militia and proprietor of the Mount Vernon estate which he had inherited from his brother. As the import of the British Colonial policy became slowly apparent, however, he freely expressed his sympathy with the American contention that it was a violation of rights long established in the colonies, and at the news of the closing of the port of Boston he declared, "If need be, I will raise one thousand men, subsist them at my own expense, and march myself at their head for the defense of Boston."

COMMANDER OF THE CONTINENTAL ARMY

When, in May, 1775, the second Continental Congress assembled at Philadelphia, Washington sat among its members, conspicuous in his colonel's uniform, a man, as Patrick Henry declared, who for "solid information and sound judgment" was "unquestionably the greatest man upon that floor." To him Congress instinctively turned as to the man best fitted to command the motley army of rustics which had penned up General Gage and his redcoats in the town of Boston.

With characteristic devotion and becoming modesty Washington accepted the heavy responsibility in these words: "Since the Congress desires, I will enter upon the momentous duty. . . . But I beg it may be remembered by every gentleman in the room that I this day declare, with the utmost sincerity, I do not think myself equal to the command."

On July 3, as commander in chief of the American army, he reached his new post of duty, and, under the great elm,



STATUE, by Jean Antoine Houdon
In the Capitol, Richmond, Virginia



WASHINGTON AND HIS FAMILY, from the painting by Edward Savage
Museum of Fine Arts, Boston

near the Cambridge Common, took command of the patriot army. He was still a loyal subject of the king, abhorring the very idea of independence, but determined that the ancient liberties of his state and her sister states should not be destroyed.

WASHINGTON AS MILITARY LEADER

From that moment General Washington was a figure in the history of the world. The caution, the wisdom, the courage, which had been so conspicuous upon Braddock's fateful field had increased with the years, and each successive campaign made it evident, to friend and foe alike, that here was one of Nature's heroes, born to command, yet ambitious only to serve, combining as did no other great military hero the qualities of leadership and simple, unselfish devotion to the people's cause; great in action, which is the test of a general, and in patience, which is the test of character; the same calm, unselfish leader, whether amid rejoicing over victory, or when facing what appeared to be the end of all his hopes. In his retreat across the Jerseys he showed military ability of the highest order. In the surprise of the Hessians at Trenton he proved a daring unsurpassed, and

G E O R G E W A S H I N G T O N



WASHINGTON'S ARRIVAL IN NEW YORK
April 23, 1789

amid the terrible suffering of the winter at Valley Forge he displayed the long patience which a French proverb declares to be the essence of genius, and a faith which never wavered. In the last great military scene of his life, the receiving of Lord Cornwallis' surrender at Yorktown, he did not forget the courtesy due to a gallant antagonist; and in his indignant refusal of a proffered crown he showed himself above the most glittering allurements which this world can offer.

His mission as a general now fulfilled, Washington bade farewell to his officers at Fraunces' Tavern, in New York City, surrendered his commission to the congress of the new nation, sitting at Annapolis, and retired



WASHINGTON TAKING THE OATH AS PRESIDENT
From Painting by Alonzo Chappel, published 1857

to his home at Mount Vernon, to enjoy the simplicity which he loved more than the honors of a soldier's life.

WASHINGTON CHOSEN PRESIDENT

But he was not left long in the enjoyment of his home. The new constitution, made by a convention over which he presided, had to be put into operation, and the guiding hand of the man who had made the nation was needed to lead it through the period of its infancy. When Charles Thompson appeared at Mount Vernon, on April 14, 1789, bearing the certificate of his election to the presidency, he found there a simple country gentleman, grave, courteous, and unelated, but willing to sacrifice the life which he loved for the good of a people whom he loved more. Long absence from home had greatly injured his estate, and his finances were so low that he was compelled to borrow six hundred pounds, in order, as he said, to make a decent figure in his new position. But there was no unnecessary delay. His private affairs could wait until the happy hour when he could lay aside the civil leadership, as he had laid aside military leadership, to return to the quiet shades of Mount Vernon.



THE HOME AT MOUNT VERNON

Within two days he was in the saddle, journeying toward New York, the temporary capital of the new republic. The trip was a triumphal procession. At each town he was met by delegations of citizens, who attended him to the borders of the next. The roads and bridges were decorated and festooned with flowers, and the eager crowds raised the cry, "Long live George Washington! Long live the president!" From Trenton he was escorted by the state militia to Elizabethtown Point, where a decorated barge, rowed by thirteen harbor pilots, conveyed him across to Murrays Wharf, where Governor Clinton, with members of the new American Congress, waited to receive him.

One week later, standing on the balcony of Federal Hall, he took the oath of office. "I do solemnly swear that I will faithfully execute the office



GEORGE WASHINGTON
From the painting by Gilbert Stuart

GEORGE WASHINGTON

of president of the United States, and will to the best of my ability preserve, protect, and defend the constitution of the United States!"

At the end of eight years of service as chief magistrate, when voluntarily retiring again to private life, he issued, in his noble Farewell Address, a warning against the dangers of executive encroachments. Those intrusted with administration, he said, should "confine themselves within their respective constitutional spheres; avoiding in the exercise of the powers of one department to encroach upon another. The spirit of encroachment tends to consolidate the powers of all the departments in one, and thus to create, whatever the form of government, a real despotism."

Three years later, on December 14, 1799, Washington died at his beloved Mount Vernon, childless, "that his country might call him father."

"Of all great men," wrote the French historian, Guizot, "he was the most virtuous and the most happy. God has not, on this earth, higher favors to accord to any man."



WASHINGTON'S BOOK PLATE



PORTRAITS OF MARTHA AND GEORGE WASHINGTON, BY GILBERT STUART

Museum of Fine Arts, Boston

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The Mentor Association completed its first year with the issue of last week. Its record of membership has rarely if ever been equaled in one year by any educational undertaking. And it is not only the growth of the circulation, but the interest and enthusiasm displayed by its readers, that bears witness to the value of The Mentor.

The Mentor Course has brought pleasure and profit to many individuals and families—not so many, however, as if it had been distributed at a price that people could easily afford. We want The Mentor to have the widest possible circulation, and accordingly have decided to place it now, in its second year, within easy reach of all.

Hereafter the annual membership dues will be three dollars, and members will receive The Mentor on the first and fifteenth of each month.

This will offer The Mentor Course on a basis of convenient periods of distribution and at a price that all can afford. Every part of The Mentor Course will be as interesting and attractive as the combination of expert counsel, authoritative writing, thoughtful editing, and beautiful illustrations can make it.

* * *

Readers of this number of The Mentor will observe another change. This page now bears the title of The Mentor Reading Circle. We have taken this title in order to give the page a more definite character. Hereafter we shall devote this space to information that will in one way or another supplement the accompanying Mentor article and will add to the interest of its subject. Reflections suggested by The Mentor article will be printed here, together with extracts from various sources bearing on the subject, advice to readers, answers to questions, and other material of a helpful and informing kind.

* * *

The number of this week is most appropriately devoted to George Washington. Those who would like to have before them other pictures of Washington while reading this article, may obtain them by turning to The Mentors of December 8, No. 43, and December 22, No. 45.

The Mentor of December 8 contained Mr. Mosler's painting of "Washington Crossing the Delaware." It brought to us an interesting communication from a reader who criticized the picture on three counts: First, that the cakes of ice in the river were too thick for that climate; secondly, that if the ice were so thick it would not break up until the spring thaw; and thirdly, that Washington had too much sense to stand up in a small boat while the boat was in difficulties.

As this is the best and the most recent picture of the subject, we referred the criticism to the artist, Mr. Mosler. He

responded with the information that he had not rested on his imagination in planning this painting. He had gone to the very spot where Washington crossed, and at the same time of the year, in order to study the conditions there. He found the river filled with thick ice, piled up in masses very much as he pictured it.

* * *

As for Washington's position in the boat, Mr. Mosler expressed himself in about the following words: "We do not know whether Washington stood up or not. The artist has as much right to use his judgment in this matter as anyone else. It seems as if he would have to stand up in order to command his little fleet. But, aside from that, an artist has his own particular reason for picturing Washington in this way—that being the demand of the composition. Allow that Washington did not stand up, suppose that he sat low in the boat, almost concealed, what sort of picture would that have made of Washington Crossing the Delaware? What interest or inspiration would there have been in a composition that showed the great commander in chief half hidden in the bottom of a boat?"

"An artist, in planning a picture, especially a picture of historical and patriotic interest, aims to stir the finest emotions that the subject depicted can produce."

The composition of this picture demanded that the figure of Washington should be prominent, and the artist, in depicting him so, satisfies the art sense, and the sense of fitness.

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49. Vienna, the Queen City
50. Ancient Athens
51. The Barbizon Painters
52. Abraham Lincoln

THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on March 2, will contain six beautiful photogravures

MEXICO

The Cathedral of Mexico, The National Palace, Popocatepetl, Interior of a Mexican Home, The Palace of Chapultepec, The Falls of Juanacatlan.

*By FREDERICK PALMER,
Author and Journalist.*

NUMBERS TO FOLLOW

Mar. 16. FAMOUS AMERICAN WOMEN PAINTERS.

Mary Blumenschein, Lydia Field Emmet, Cecilia Beaux, Mrs. Johansen (Jean McLane), Louise Cox, Mary Cassatt.

By Arthur Hoeber, Author, Artist and Critic.

April 1. THE CONQUEST OF THE AIR.

The First Power Flight, Curtiss Flying Boat, Zeppelin Airship, The Aerial Scout, The International Balloon Race, Moisant Circling the Statue of Liberty.

By Henry Woodhouse, Managing Editor of "Flying."

April 15. COURT PAINTERS OF FRANCE.

Claude Lorrain, Antoine Watteau, Nicolas Poussin, Hyacinthe Rigaud, Charles A. Vanloo, Nicolas Lancret.

By William A. Coffin, N. A., Artist and Author.

May 1. HOLLAND.

Ryks Museum, Amsterdam; Montalbans Tower, Amsterdam; Street Scene, Amsterdam; Street Scene, Rotterdam; Veen Kade, The Hague; Scene in Haarlem.

By Dwight L. Elmendorf, Lecturer and Traveler.

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Serial Number 54

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The City of Vera Cruz

M E X I C O

By

FREDERICK PALMER

Author and Journalist

THE MENTOR · DEPARTMENT OF TRAVEL · MARCH 2, 1914

MENTOR

GRAVURES

THE CATHEDRAL
THE NATIONAL PALACE
POPOCATEPETL



CHAPULTEPEC
FALLS OF JUANACATLAN
INTERIOR OF MEXICAN
HOME

WHAT a contrast the United States has in its neighbors! In Canada the language spoken is our own, and the customs and institutions are kindred; while in Mexico they are foreign. The long, sluggish Rio Grande (ree'-o grahn'-day) River is more than a dividing line between two nations, and more than a dividing line between the influences of the Anglo-Saxon and the Spanish civilizations that settled the western hemisphere.

In one sense the masses of Mexicans can claim to be real Americans; while the people of the United States cannot. If eighty of our hundred millions were still Indians, then would the United States be like Mexico. Of Mexico's sixteen millions, probably fully thirteen millions are of Indian blood. Their ancestors were Americans when Columbus landed at San Salvador.

While at the time of the discovery of America the Indians of the region which is now the United States and Canada were largely savage and roaming, living mostly by hunting and fishing, and few in number, south of the Rio Grande a much larger population tilled the ground, lived in settled communities, and had a flourishing civilization of something the



THE CATHEDRAL ENTRANCE, MEXICO CITY

same type as that of ancient Egypt. The ruins of their temples are today the study of the archeologist. Without this background and without some account of her history under Spain, one cannot understand the Mexico of today and her troubles.

THE SPANISH CONQUEST OF MEXICO

When Spain was rising to her great era, that mighty adventurer Hernando Cortés (cor-tase') conquered the capital of Montezuma (mon-te-zoo'-mah), which was in the valley where the present City of Mexico stands, seven thousand feet above sea level, in sight of those majestic, snow-covered peaks, Popocatepetl (po-po-kah-tay-pet'-l) and Iztaccihautl (ees-tahk-see'-hwaht-l), which are ten thousand feet higher,—a site worthy of the sanctuaries reared to the terrible Aztec gods. In conquest the Aztecs had swept southward from northern Mexico. Legend says that their leader was influenced to select a site for his future capital by the omen of an eagle perched on a prickly pear cactus growing out of a rock, which forms the coat-of-arms of the present Mexican nation.

The Spanish conquerors did not come as the pioneers of our own land came, bringing their wives, to settle and till the soil. Gold and silver were the object of the Spaniards' quest. These they found, and other rich tribute as well, to send home to Madrid. Close by modern stampmills you may see their primitive mine workings. Spanish grandees received immense grants of land. At hand was the plentiful labor of the natives, made docile by their own civilization, who submitted to servitude; while the Indians north of the Rio Grande, whether Cheyenne (shy-en'), Sioux (soo), or Iroquois (ir-o-kwoi'), would only hunt or fight. A few of the richer Spaniards brought their wives; many others married native women. With the generals and the governors came the priests. They won the natives to Chris-



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MAKING CIGARETTES IN THE GREAT FACTORY AT EL BUENTONE

tianity, tried to protect them from the rapacity of the fortune hunters, and built the churches and cathedrals, whose age and picturesqueness are a charm to the traveler's eye.

In the three hundred years that Spain ruled old Mexico, which then included our California, Texas, New Mexico, and Arizona, there were sixty-two Spanish viceroys. It was the era of kings; and no king had greater power than the king of Spain. Under the viceroy, who was responsible directly to the king, was the governor, and under the governor was the *jefe politico* (hay-fay po-lee'-te-co), or political chief; while on the vast *haciendas* (ah-thee-ane'-dahs) of the landowners the natives, or peons, were in a state of feudal servitude.

THE STRUGGLE FOR INDEPENDENCE

In 1775 the embattled farmers of Massachusetts fired the shots that were heard round the world. Then came the American Revolution. The thirteen original colonies, settled by the peoples of northern Europe, became the republic of the United States. That ripple of emancipation from kings, starting at Lexington, grew into a wave that traveled far. In 1810, Hidalgo (ee-dahl'-go), a Mexican-Spanish priest, raised the banner of revolt against the tyranny of Spanish viceroys. He was executed; but his martyrdom became the seed of Mexican independence. Now Iturbide (ee-toor-bee'-day), her successful general, crowned himself emperor with all the pomp of a Napoleon. His reign lasted hardly a year. Then followed a stormy period of political intrigue and revolution and counter revolution, with first one man and then another uppermost in the turmoil.

WAR WITH THE UNITED STATES

Meanwhile, in all that great domain which is now Texas, the tide of westward migration of our own pioneers had made its way. They chose not to live under Mexican rule, alien to their blood and principles.



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NATIVE TYPES, MEXICO CITY



RESIDENCE OF SIG. PEDRO LASCURAIN

Minister of Foreign Relations under President Madero



A STREET SCENE
IN JUAREZ



AQUEDUCT AT
QUERÉTARO

Heroic as Lexington was the defense of the Alamo (ah'-lah-mo) by these frontier riflemen. Under the stalwart leadership of Sam Houston, Texas declared her independence, with her flag a lone star until it should be received as one of the galaxy on the blue field of the American flag.

This led to the war with Mexico, when old "Rough and Ready" Zachary Taylor marched south from the Rio Grande to the victories of Palo Alto (pah'-lo ahl'-to) and Buena Vista (bway'-nah vees'-tah); while General Winfield Scott, with another column landing at Vera Cruz (vay'-rah crooz; Spanish, crooth), took his army over the passes to the capture of the City of Mexico. Grant, Lee, McClellan, Longstreet, and Pickett were among the young officers under his command. That campaign ended in the storming of the Heights of Chapultepec (chah-pool-te-pec'), the hill crowned by the president's palace, which overlooks the city and the white summits of Popocatepetl in the distance.

After the Americans had gone uprisings and brigandage continued, and whoever occupied that picturesque presidential palace knew not what morning another revolution would choose his successor. In 1861, when



PART OF GUAYMAS

Benito Juarez (bay-nee'-to hoo-ah'-reth), a masterful little Indian, was president, Napoleon III of France undertook a fresh political adventure. He sent his troops to the conquest of Mexico, and set up Archduke Maximilian of Austria as emperor.

THE DOWNFALL OF MAXIMILIAN

At the time we were very busy with our Civil War. It was against the Monroe Doctrine for any European power to establish its authority on the American continent; and as soon as we were ready to enforce words with action Napoleon heeded our representations and withdrew his troops, leaving Maximilian to be overwhelmed by rebellion.



CHURCH
OF SANTO
DOMINGO
AT
OAXACO

On her knees Empress Carlotta pleaded with Juarez for her husband's life. A sad, dramatic climax this to Napoleon's adventure! Juarez was about to yield, when his close adviser, Lerdo (lare'-do), said, "Now or never, for our country's salvation!"

And Juarez signed the death warrant. Maximilian died bravely, smiling, and Carlotta, who went insane, became an object of the whole world's pity.

DIAZ THE AUTOCRAT

Juarez died when he was still president. Lerdo, who succeeded, was driven from office into exile by revolution. His successor was that intrepid leader in the war against the



CATHEDRAL AT
CITY OF PUEBLA
WITH
POPOCATEPETL
IN DISTANCE



VIEW OF
THE CITY OF
PUEBLA



French who for more than thirty years was master of Mexico. Nominally president, Porfirio Diaz (dee'-ath) was actually autocrat. He ruled by much the same methods as the Spanish viceroys had through his governors and *jefes*, dominating the Congress of his choice. When the time came for his reelection his subordinates would march a certain number of voters up to the polls and report a majority for Diaz. No one had the temerity to dispute the method or the result.

Diaz would say frankly to his intimates that his people were children, and he must play the part of a father to them. He likened the constitution to a man's suit of clothes. "If someone had given your small boy a man's suit of clothes," he said, "and you were a good father, you would put the suit aside to wait for him until he had grown large enough for it to fit."



PORFIRIO DIAZ

Because he had fought so valiantly against the invading French, and because he was of their blood, the peons held him in worshipful awe—and also in fear; for he could be swift in punishment. He was the maker of modern Mexico; resourceful, determined, a genius in understanding his own people. His army and his *rurales* (roo-rah'-ays), a kind of national police, put down brigandage; he made travel safe.



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PORTICO AT MANSION OF EX-PRESIDENT DIAZ
AT CHAPULTEPEC

FOREIGN CAPITAL

The concession hunter, who would develop Mexico's mineral and other great natural resources, became welcome at Chapultepec. Foreign capital built railroads and telegraphs and opened up mines, and great public works were undertaken. It was a golden era. Mexico's treasury was full; Diaz's close advisers accumulated large fortunes. There were thirty thousand



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GENERAL FELIX DIAZ

Americans in Mexico engaged in various occupations. A thousand millions of American capital and fifteen hundred millions of foreign capital were invested. At the close of the Diaz régime a new form of concession excited capitalistic interest. Rich oil fields were being discovered and developed.

MADERO AND HUERTA

We need not dwell on the revolution started by Francisco Madero (mah-day'-ro), one of the family of wealthy landowners in the north, which sent Diaz into exile in his old age—the usual fate of Mexican rulers. Only two presidents of Mexico ever left office at the close of their constitutional term. The others were forced out by revolution. Juarez, however, died in office. Madero had been at Chapultepec a bare two years when Felix Diaz, nephew of Porfirio, started a

revolt in the capital. The fiercest kind of fighting raged in the streets. General Huerta (hoo-ayr'-tah), who had commanded the regular army under both the elder Diaz and Madero, deserted Madero for Felix Diaz, then threw out Diaz and himself became president.

THE LAND AND THE PEOPLE

Mexico has almost every kind of climate, and raises almost every product known to man. Mountain ranges separate her territory into many plateaus and valleys. There are stretches of desert, where only the cactus grows and only lizards and snakes thrive, and stretches of teeming tropical vegetation, where the rain falls in torrents. A short ride by rail takes you from the high-



CORPS OF RURALES ON PARADE, City of Mexico



PRESIDENT HUERTA AND HIS CABINET

lands, where wheat is raised, to spongy, black soil that grows bananas under sultry tropical conditions. There are cities like Guanajuato (gwah-nah-hoo-ah'-to), where the hills resound with the roar of mining machinery, and cities like Cuernavaca (cwer-nah-vah'-cah), old and picturesque and sheltered in the quiet of the eternal mountains, where Emperor Maximilian had his country estate; and there are vast ranches of hundreds of thousands of acres, and squalid Indian villages and splendid palaces.

THE MEXICAN CHARACTER

The Mexican of the town patterns his manners and customs after those of Spain. Whatever his position in the world, he is always polite and gallant. The climate and his Spanish inheritance incline him to take life rather easily. At midday he has his siesta. The shops are closed, and no business is done until about three in the afternoon. To him "The Gringo," as the American is called, seems very energetic and brusque, and is not what he calls *simpatico*, which the word sympathetic only partly translates. He is fond of music, frequently of poetry and rhetoric; and his courtship, until the watchful mother of the girl gives permission, is by serenades and sweet, stolen glances. No matter what the state of politics, he goes to the bull fight on Sunday. Though he likes to bet and to gamble in his own way, he leaves the stock exchange to the foreigners. If he goes abroad to school, it is to France, usually. He looks to France and Spain for his culture and his ideals. He rarely chooses a technical education, and has little taste for engineering or electricity. If he gets a fortune out of politics, or from a concession, he puts it into land or city real estate rather than factories. Therefore the mechanical and corporate enterprises

which have developed Mexico are largely in the hands of foreigners who have both the skill and the inclination which he lacks.

And always bear in mind that the great mass of the population is of Indian blood. A picturesque fellow is this peon, with his bronze skin and dark eyes, his tight breeches, his blanket, and his steeple hat. The hat is his pride, often his most valuable piece of property. Devoutly superstitious he is, temperamental, suspicious, particularly of foreigners; inclined on the high plateaus where the maguey (mag'-way) plant grows to drink too much of its juice, which soddens his wits.

He lives in a single-room hut of mud. Rarely can he read and write. His heroes are Hidalgo and Juarez and Guatemoc (gwah'-tay-moke), the latter a nephew of Montezuma, who made the last stand against Cortés. He will travel far to the shrine of a saint. He gambles, and he is fond of cock fighting. On the land of his employer, when he is an agricultural laborer, he is frequently little better than a slave; for he may not leave so long as he is in his employer's debt—which he generally is, by his employer's connivance. Usually the idea of continuous labor is abhorrent to him. He wants to be paid by the day, and, being paid, if it does not please him he will not turn up for work tomorrow. He has little aptitude for mechanics. Therefore, the conductors and engineers of the railroads are foreigners, often Americans.

THE MEXICAN LABORER

The peon is the manual laborer of Mexico, and he is the lower class of a land that has almost no middle class. In his steeple hat and tight breeches, he makes a strange contrast as he walks past the ornate National Theater in the capital, or one of the mansions of the millionaires, with their great, high-ceilinged rooms, immense courts, and gardens, which have the air of Spanish luxury of the past in a setting of modern conveniences.

His food is *frijoles* (free-hoe'-laze, beans) and *tortillas* (tore-tee'-

CARRANZA
Leader of the
Revolutionists



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United States and Constitutional soldiers guarding international line between Nogales, Sonora, and Arizona



FRANCISCO I. MADERO
Former president of Mexico



THE OIL WELLS AT TUXPAN

lyahs), cakes of pounded corn, with chile peppers for his sauce and his salad. He never moves, whether in a gang of workmen or with an army, without having his womenfolk along to cook the *frijoles* and make the *tortillas*. So,

many women accompany both the regular federal army and the revolutionaries, sharing their hardships and often going under fire.

THE MEXICAN BANDIT

The peon's loyalty to his town, his valley, his clan, is intense. To him they are Mexico. The different climates and geographical divisions have produced different kinds of people, who will be loyal to their own *jefes*, but not to a national president. Many of the revolutionary captains

have been bandits. Among these is Pancho Villa (pahn'-cho veel'-lyah), the foremost of Carranza's (cah-rah'n'-thah) generals. The bandit, who lays toll on the rich, is often an object of sympathy and admiration to the peons. Knowing how to fight, knowing the trails, the bandit becomes a natural leader in times of unrest, and rifles and ammunition



BORDA GARDENS, Cuernavaca, Morelos

are all that he needs to take the field with a small band that can fly to the mountains when pursued, and swoop down on undefended towns and villages. His men can march fast, and live for days on cold *tortillas* when necessary. Many of these bands acting together make an army, and such was Madero's and such, Carranza's army.

The schools that Porfirio Diaz established, and the growth of the great landed estates, have helped to spread unrest. The peon wants land. His expectation that Madero would divide the great estates into small peasant holdings, as the British government has done in Ireland, was not fulfilled. Many observers think that therein lies the only hope of an end to disorder in Mexico. Others say that it rests entirely in the rise of a man with an iron hand, who will ruthlessly put down all malcontents.



PALACE OF ENRIQUE CORTÉS, Cuernavaca

SUPPLEMENTARY READING

MEXICO

C. Reginald Enock, F. R. G. S.

Charles Scribner's Sons, New York. A carefully prepared book covering the ancient and modern civilization of Mexico, its history and political conditions, topography and general development.

THE MEXICAN GUIDE

By T. A. Janvier.

Charles Scribner's Sons, New York. A reliable guide book to Mexico.

RESOURCES AND DEVELOPMENT OF MEXICO

By H. H. Bancroft.

San Francisco, 1893. A good comprehensive treatment of the subject.

CAMP FIRES ON DESERT AND LAVA

By W. T. Hornaday.

London, 1908. A book having the stamp of authority, written in a popular style.

A SHORT HISTORY OF MEXICO

By A. H. Noll.

Chicago, 1913. A good short history.

PICTURESQUE MEXICO

By Marie R. Wright.

Philadelphia, 1898. A well written book containing interesting material.

MEXICO AND HER PEOPLE OF TODAY

By Merwin O. Winter.

Boston, 1907. A careful treatment of the subject.

INDIANS OF SOUTHERN MEXICO

By Frederick Starr.

New York, 1899. A valuable work on this subject.

THE MENTOR READING CIRCLE

A number of years ago Mr. F. Hopkinson Smith paid a visit to Mexico and spent several weeks in what he calls the "Semi-barbarous Spain." He talks of his trip in a charming, personal way in his book, "A White Umbrella in Mexico."

The following extracts have a special interest when read in conjunction with Mr. Palmer's article:

"No one at all familiar with the history of Mexico can wander about the streets and suburbs of this, its principal city, without seeing at every turn some evidence of the vast changes which have marked its past, and which have made its story so thrilling.

"If Prescott's pleasing fiction of Teocallis towering to the stars, the smoke of whose sacrifices curled upwards day and night; of gorgeous temples, of hanging and floating gardens, myriads of feather-clad warriors armed with spear and shield, swarms of canoes brilliant as tropical birds, and of a court surrounding Montezuma and Guatemotzin, more lavish than the wildest dream of the Orient,—if all this is true,—and I prefer to believe it, rather than break the gods of my childhood,—so also are the great plaza of the cathedral, and the noble edifice itself, with splendid façade and majestic twin towers, the hundreds of churches about which cluster the remains of convent, monastery, and hospital; the wide paseos, the tropical gardens, the moss-bearded cypresses four centuries old, under which the disheartened Aztec monarch mourned the loss of his kingdom, the palaces of the viceroys, the alamedas and their fountains.

★ ★ ★

"If you push aside the broad-leaved plants in the grand plaza, you will find heaped up and half covered with tangled vines the broken fragments of rudely carved stones, once the glory of an Aztec temple. If you climb down the steep hill under Chapultepec and break away the matted underbrush, you will discover the mutilated effigy of Ahuitzotl, the last of Montezuma's predecessors, stretched out on the natural rock, the same the ancient sculptor selected for his chisel

in the days when the groves about him echoed with song, and when these same gnarled cypresses gave grateful shadow to priest, emperor, and slave.

"The two civilizations, the pagan and the Christian, are still distinct to those who look below the surface. Time has not altered them materially. Even today in the hollows of the mountains and amid the dense groves on the tropical slopes, the natives steal away and prostrate themselves before the stone images of their gods, and in the churches of the more remote provinces the parish priest has found more than once the rude sculptured idol concealed behind the Christian altar. To the kneeling peon the ugly stone is his sole hope of safety and forgiveness."

★ ★ ★

Mr. Palmer tells us of the Mexican peon. Let us supplement that with the following from Mr. Smith:

"One has only to look into these sad faces to read the history of this patient, uncomplaining race, or to watch them as they sit for hours in the shadow of some great building, motionless, muffled to the mouth in their zarapes and rebozos, their eyes looking straight ahead, as if determined to read the future—to appreciate their helplessness.

"From the days of Cortés down, they have been humiliated, degraded, and enslaved; all their patriotism, self reliance, and independence have long since been crushed out. They are a serving people, set apart and kept apart by a *caste* as defined and rigid as divides society today in Hindoostan—ininitely more severe than ever existed in the most benighted section of our own country in the old plantation days.

"They have inherited nothing in the past but poverty and suffering, and expect nothing in the future. To sleep, to awake, to be hungry, to sleep again. Sheltered by adobe huts, sleeping upon coarse straw mats, their only utensils the rude earthen vessels they make themselves, their daily food but bruised corn pounded in a stone mortar, they pass their lives awaiting the inevitable, without hope and without ambition."

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52. Abraham Lincoln
53. George Washington

THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on March 16, will contain six beautiful photogravures

FAMOUS AMERICAN WOMEN PAINTERS

Brother and Sister, by Jean McLane Johansen; Idleness, by Mary Greene Blumenschein; Fairy Tales, by Lydia Field Emmet; Lady with Dog, by Cecilia Beaux; Portrait of a Young Girl, by Louise Cox; Mother and Child, by Mary Cassatt.

By *ARTHUR HOEBER, Artist, Author and Critic*

NUMBERS TO FOLLOW

April 1. THE CONQUEST OF THE AIR.

The First Power Flight, Curtiss Flying Boat, Zeppelin Airship, The Aerial Scout, The International Balloon Race, Moisant Circling the Statue of Liberty.

By *Henry Woodhouse, Managing Editor of "Flying."*

April 15. COURT PAINTERS OF FRANCE.

Claude Lorrain, Antoine Watteau, Nicolas Poussin, Hyacinthe Rigaud, Charles A. Vanloo, Nicolas Lancret.

By *William A. Coffin, N. A., Artist and Author.*

May 1. HOLLAND.

Ryke Museum, Amsterdam; Montauban Tower, Amsterdam; Street Scene, Amsterdam; Street Scene, Rotterdam; Van Kade, The Hague; Scene in Haarlem.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

May 15. AMERICAN COLONIAL FURNITURE

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By *Estlin Singleton, Author of "The Furniture of Our Forefathers," "French and English Furniture," "Dutch and Flemish Furniture," etc.*

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THE MENTOR

FAMOUS AMERICAN
WOMEN PAINTERS

DEPARTMENT OF
FINE ARTS

ISSUED MONTHLY

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FAMOUS AMERICAN WOMEN PAINTERS

By ARTHUR HOEBER

Author, Artist, and Critic

MENTOR
GRAVURES

MOTHER AND CHILD
By Mary Cassatt

LADY WITH DOG
By Cecilia Beaux

FAIRY TALES
By Lydia Field Emmet



MEMORY, by Ella Condie Lamb

IDLENESS
By Mary Greene
Blumenschein

PORTRAIT OF A
YOUNG GIRL
By Louise Cox

BROTHER AND SISTER
By Jean McLane Johansen

THE MENTOR

MARCH 16, 1914 · DEPARTMENT OF FINE ARTS



THE first American woman whose name is associated with the fine arts in the United States was a Miss Patience Lovell, of Bordentown, New Jersey; a place, by the way, that produced a number of painters. She was born there in 1725. She married one Joseph Wright, and one of her daughters married, in her turn, the celebrated English painter John Hoppner; while a son, Joseph, became a well known portrait painter, to whom Washington sat. One of Mrs. Wright's daughters was likewise an artist, and there was a great friendship between the mother and Benjamin Franklin. Mrs. Wright was not a distinguished painter, being mainly a modeler of portraits in wax. She did paint a little, however, and she attracted the attention of King George III when she was in London. He was very friendly with her; but withdrew his favor when she scolded him for sanctioning the war against America. After her death, for many years, there was but little interest manifested by her sex in producing works of art in this country. Now and then a woman appeared on the scene; but she was not taken seriously.

FAMOUS AMERICAN WOMEN PAINTERS

EARLY WOMEN PAINTERS

Half a century ago, when one thought of women painters, three names stood out prominently. Living at that time were the famous Frenchwoman, Rosa Bonheur (bo-ner'), painter mainly of animals, whose most important canvas, "The Horse Fair," had been bought by the rich American merchant, A. T. Stewart; Angelica Kauffmann, identified with English art life and sentimentally associated with old Sir Joshua Reynolds, who was said to have been in love with her, had been dead fifty years, while

another Frenchwoman, Madame Vigée Lebrun (leh-broon'), was dead a decade only. Outside of these three one was put to it to name a prominent representative of the fair sex who had accomplished anything worth while in painting. Today women are as plentiful in the fine arts as they are in other walks of intellectual development; for the old order passes, giving place to the new. Best of all, America has produced a goodly number who have not only demonstrated their right to be taken with great seriousness, but are among the first flight of the artists of the time, regardless of the question of sex.



"IN THE BOX," by Mary Cassatt
Boston Museum of Fine Arts

MARY CASSATT

It was an American woman painter, Elizabeth Gardner, who married the French artist Bouguereau (boog-ro'), in Paris. She had been his pupil, and had received an honorable mention at the Salon of 1879, painting very much like her husband.

Mary Cassatt (ka-sat'), however, was one of the first of the moderns to attract serious attention in Paris. A member of the well known Philadelphia family, her brother the president of one of the great American railroads, Miss Cassatt went to the French capital many years ago, being represented at the Salon there as early as 1874, and she has made that city her home ever since. Her earlier pictures gave great promise, were solidly modeled and painted with much seriousness, one canvas, "Dans le Loge" (In the Box), receiving the commendation of the critics. Later, coming

FAMOUS AMERICAN WOMEN PAINTERS

under the influence of Manet (mah-nay') to a certain extent, as well as some of the men associated with the new school of French Impressionism, the woman changed her style to a gayer scheme of color, to a different technic; not going to extremes, however, but maintaining her own personality. She has made an intimate study of the beauty of child life, has painted children under loving maternal care, and has been most successful, receiving official honors and the favor of the collector.

CECILIA BEAUX

A year ago a most unusual thing occurred. Yale University conferred one of its honorary degrees on a woman painter, Cecilia Beaux (bo), formerly of Philadelphia, where she had studied at the Academy schools, subsequently going abroad. It was an honor well deserved, and met with general approbation, since Miss Beaux had won her way through serious, well considered work as a portrait painter of the first order, having received recognition in France, where she had been made a fellow of the official art organization, as well as a National Academician of the Academy of Design in New York. She has painted a long line of illustrious sitters, men and women identified with achievements in art, literature, and statemanship, and particularly has she been happy in her representation of child life. A notable portrait of Richard Watson Gilder, poet and editor, as well as of his children, one of the president of Bryn Mawr College, and above all an exquisite head and shoulders of a child, little Cynthia Sherwood, disclose a varied talent in securing character, as well as enormous facility in brushwork. One is conscious of Miss Beaux's debt to John S. Sargent, whose manner of painting has had a profound influence on her style; but, then, few American painters have escaped Mr. Sargent's engaging methods. Yet Miss Beaux retains her own personality, and in more recent years Mr. Sargent's dominance is less manifest.



MRS. CLEMENT A. GRISCOM AND DAUGHTER
By Cecilia Beaux

FAMOUS AMERICAN WOMEN PAINTERS

LYDIA FIELD EMMET

Lydia Field Emmet, too, has felt strongly the influence of Mr. Sargent. She comes of an artistic family, several of whom are painters among the women, her cousin, Ellen Emmet Rand, being one of the leading portrait painters of the day. Like Miss Beaux, Miss Emmet has had a large measure of her success in the rendering of portraits of children. She acknowledges a considerable number of masters, including Chase, MacMonnies, Mowbray, Cox, Reid, and the Frenchmen Bouguereau and Tony Robert Fleury in Paris. She is a miniaturist as well, and is an associate of the National Academy of Design.

Jean McLane Johansen (Mrs. John C. Johansen), a portrait painter, has nevertheless given no little attention to ideal figures and compositions, disclosing much invention, and an equal amount of facility. Indeed, when women are facile, they seem almost to outstrip the men in this direction, securing a cleverness and a command of the medium most surprising. This talent Mrs. Johansen possesses to a high degree; yet it is backed by a thorough training in the fundamentals, with a fine sense of design and an engaging color scheme. She, too, has many important sitters, mainly women, and her picture of a seated woman on a hilltop created much attention when it was first shown in the exhibitions, and has received official recognition.

MARY GREENE BLUMENSCHIEIN

Mary Blumenschein, like the foregoing an associate of the National Academy of Design, is unlike them in that she has never executed a portrait; although she has made admirable likenesses of her models. She has, however, confined herself to the figure, and in this direction some years ago had the distinction of receiving a second medal at the Paris Salon, being the first woman in this country to be thus honored. Hers is a very personal color scheme, and her treatment of her work is entirely unique. Fanciful figures, generally of young and beautiful women, come from her brush, and are executed with great sparkle and allurements. Some of these have a



A GOOD LITTLE GIRL, by Lydia Field Emmet

FAMOUS AMERICAN WOMEN PAINTERS

highly decorative quality; while there is an originality that is most fascinating.

The late Sarah Ball Dodson, a Philadelphian by birth, had a training at the schools of that city, and then went to Paris, where she became a pupil of the Frenchman Luminais (loo-min-ay'), as well as of Lefebvre (la-fay'-ver). Her first contribution to the Salon was in 1877, and from that time until her death she was rarely absent from the displays there.

Few women have had so diversified a talent as had Miss Dodson, who painted the figure and the landscape equally well, and with unmistakable authority. One of her large canvases called "Deborah," a biblical scene, is in the Corcoran Gallery, Washington; while another of commanding proportions is called "The Signing of the Declaration of Independence," and is of course of historical importance, a work over which she labored for many years, giving great study to the details of costumes, interior, and all appertaining to that momentous event. The woman knew her trade thoroughly, and was one of the best equipped of all her sex, the result of long and serious application. She died in January, 1906.



PORTRAIT, MOTHER AND DAUGHTER
By Jean McLane Johansen. Owned by H. S. Brown

OTHER WOMEN ARTISTS

So many of the women painters of promise appear with brilliance on the artistic horizon, only to drop out through reasons of matrimony and consequent cares of home and family. Before her marriage to the late Richard Watson Gilder, Helena de Kay showed unusual distinction, and was a foundation member of the Society of American Artists, which was formed in 1877, and after thirty years was merged into the National Academy of Design. As Miss de Kay, she signed many admirable paintings, disclosing a very personal color feeling, a broad touch, and a serious grasp of the elementals. Since her marriage few if any works have come from her brush.

FAMOUS AMERICAN WOMEN PAINTERS



PORTRAIT

By Mary Greene Blumenschein

witz is a painter of the figure, having been a pupil of the Paris schools. She has been identified with the making of designs for stained glass windows, as has Mrs. Charles R. Lamb, who was Ella Condie, a pupil of William M. Chase and the Englishman Hubert von Herkomer. She has done much mural work as well.

Adele Herter, wife of Albert Herter, is a painter of the portrait and genre (janr)* works, and she too, although working in oil, is a water colorist of distinction.

LOUISE COX

Many of the women painters are wives of artists, notably Louise King (Mrs. Kenyon Cox), who was a pupil of her husband and the Art Students' League, and has had many medals. Her figure work has been reproduced in various mediums, and she is represented in prominent collections.

Maria Oakey, wife of Thomas W. Dewing, N. A., was a pupil of John La Farge and Thomas Couture (koo-toor'), and paints figures and flower pieces, these last attracting much attention.

* Genre painting is illustrative of common life. E. C. Stedman wrote: "We call those genre canvases, whereon are painted idyls of the fireside, the roadside, and the farm, pictures of real life."

FAMOUS AMERICAN WOMEN PAINTERS

Prominent among the animal painters is Matilda Brown, who has also executed many flower pictures. She studied under Carleton Wiggins, N. A.

Ellen Emmet (Mrs. Rand) is a portrait painter of great prominence and a woman of large technical ability, who has had as sitters some of the important people of the land, notably Vice President Levi P. Morton and others. A capable draftswoman, thoroughly well grounded in her profession, she has had considerable vogue for some years. She was a pupil of the Paris schools and has a studio in New York.

Adelaide Cole Chase, a Boston painter, is the daughter of the well known artist, J. Foxcroft Cole. She pursued her studies in the Boston Museum of Fine Arts and in Paris under Laurens and Carolus Duran, and her early success was in the Society of American Artists with a portrait of children.

In this same list we must include Louise L. Heustis, an Alabama woman and pupil of the Art Students' League, as well as Charles Lazar in Paris, and Ellen Wetherald Ahrens, who won the Toppin prize in the Pennsylvania Academy of Fine Arts. The latter hails from Baltimore, and had a medal at the Carnegie Institute in Pittsburgh for her "Woman Sewing," a portrait of her mother. She has also made designs for stained glass windows.

Elisabeth Gowdy Baker has had success with large water color portraits, and Anna Richards, from Germantown, Pennsylvania, a daughter of the late W. T. Richards, the distinguished marine painter, won the Dodge prize at the National Academy of Design in 1890. One of the latter's best known works in composition is "May Day at Whitelands College, Chelsea."

ROSINA EMMET, MARCIA OAKES, AND DEWING WOODWARD

Rosina Emmet (now Mrs. Arthur Sherwood) had her first recompense at the Paris Exposition of 1889, with others at Chicago in 1893, and Buffalo in 1901. Her painting "September" belongs to the Boston Art Club, and she is, of course, a member of the artistic Emmet family.

Marcia Oakes, wife of Charles H. Woodbury, the distinguished marine painter, died in November,



PORTRAIT, by Louise Cox

FAMOUS AMERICAN WOMEN PAINTERS

1913. She was identified with strong character renderings of the Dutch peasantry, in which she was not surpassed; for she knew these people thoroughly, and had lived long in Holland, painting by the side of her husband. She came from South Berwick, Maine, and had a summer home at Ogunquit, in the same State. She was awarded prizes at the Boston Art Club, at Atlanta, and at Nashville, and was an adept in the medium of water color. One of her principal works is "The Smoker," which was reproduced in the "famous artist" series in the Century Magazine some years ago.

Another painter of Holland people is Dewing Woodward, a Pennsylvania woman and pupil of both the Philadelphia schools and those of Paris. She exhibited in the Paris Salon of 1893. Miss Woodward has made many portraits in a virile manner, and in figure work has chosen to render the life of the laborer, of which she has made a most serious study.

ANNA ELIZABETH KLUMPKE

We have referred in this paper to the Frenchwoman Rosa Bonheur, painter of animals. One of her intimate friends, her heir and executor, was an American, Anna Elizabeth Klumpke, a San Francisco woman who was a pupil of the Paris schools under Lefebvre. She had considerable success in Paris, receiving honorable mention in the Salon of 1885, and a bronze medal in the Universal Exposition in that city in 1889, as well as the Temple Medal in Philadelphia. Meeting Rosa Bonheur, a strong friendship was formed, which resulted in a close companionship until the death of the Frenchwoman. Miss Klumpke painted her portrait, seated, with a dog in her lap. Other portrait sitters include Randolph Jefferson Coolidge of Boston, and Mrs. Foster, at Chicago University. Other themes



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THE READER, by Sarah Paxton Ball Dodson

FAMOUS AMERICAN WOMEN PAINTERS



JUNE, by Lillian Genth

by Miss Klumpke have been of the peasant life of the French, and in addition to her painting she has written a biography of her friend and patron, Rosa Bonheur.

CLARA MacCHESNEY

Another woman who has written as well as painted is Clara Taggart MacChesney, also a Californian and a pupil of the Paris schools. She has had medals in Chicago, New York, Philadelphia, and Paris, and is a member of many art associations. For several years she has written authoritatively for various New York publications. She too has spent much time in Holland, and enjoys a close friendship with many of the most dis-

tinguished Dutch painters, and has done numerous pictures of the peasantry of that land. She works both in oil and in water color. Her pictures are in the possession of the Boston Art Club, the National Arts Club, and many important collections.

MARY L. MACOMBER

A Boston woman, Mary L. Macomber, pupil, among others, of Frank Duveneck, is an unusually gifted painter of ideal figures, one of which, "Saint Catharine," is in the permanent collection of the Boston Museum of Fine Arts; while another, "The Annunciation," is owned by Mrs. S. D. Warren. Madonnas, Annunciation, Saints—these many pictures of religious themes Miss Macomber renders in a highly personal and decorative manner. Her women recall in a way some of the delicate types of Sir Edward Burne-Jones, being refined and pathetic realizations of humanity. She too has had much official recognition.

Coming from Cincinnati, Ohio, Elizabeth Nourse began her studies in that city, and completed them in Paris, where she has remained ever since. Carolus Duran and Henner were her masters, and she has long been a con-

FAMOUS AMERICAN WOMEN PAINTERS



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SIR ROGER DE COVERLEY, by Jennie Brownscombe

tributor to the Salon, where her pictures, mainly of Brittany themes, have found great favor. She is a fellow of the Salon des Beaux Arts, in Paris.

OTHER WOMEN PAINTERS IN VARIOUS FIELDS OF ART

Sarah P. Waters, from St. Louis, became a pupil of Luc-Olivier Merson, and gave herself over to religious themes. She died in 1900. Her best known painting, called "La Vierge au Lys," from the Salon, was exhibited in various European cities, as well as in New York.

Pictures of the Colonial period in American history, by Jennie Brownscombe, attracted considerable attention, and have been reproduced in engraving and in color, and met with a popular success. She was a pupil of the Academy schools in New York, and of Henry Mosler, and has shown in the Royal Academy of London. Her best known works include "Colonial Minuet," "Sir Roger de Coverley at Carvel Hall," and the "Battle of the Roses." She has a studio in New York.

Two more animal painters claim our attention: Matilda Lotz, from Tennessee, a pupil of Williams in San Francisco, and of Van Marcke in Paris. She has traveled extensively in the Far East, painting camels and dromedaries, and has been a frequent exhibitor all over Europe, painting many of his famous stud of horses for the Duke of Portland.

The second is Mary Guise Newcomb of New Jersey, a pupil of Schenck, Chialiva, and Edouard Detaille (de-tahy') in Paris. She too has traveled in the Orient to study the Arab horse, which she paints with authority.

FAMOUS AMERICAN WOMEN PAINTERS

Sarah Whitman, pupil of William M. Hunt and the Frenchman Thomas Couture, has painted landscapes and portraits, and designed some of the stained glass windows in Memorial Hall, Cambridge, Massachusetts. One of her better known portraits is of Senator Bayard in the State Department, Washington.

A winner of the gold medal of the Philadelphia Art Club, a fellow of the Academy of Fine Arts of that city, born in Detroit, Michigan, Janet Wheeler is a well known portrait painter. Another woman in portraiture and ideal heads is Helen Turner, A. N. A.; while Lillian Genth, A. N. A., is a painter of nudes whose pictures have had a large vogue of recent years. There are many more who may not receive detailed attention, owing to space: Mrs. Harry Watrous, Emma Lampert Cooper, Martha Walter, Elizabeth Sparhawk Jones, and Helen Peterson; while Helen Hyde has achieved much distinction by her pictures of Chinatown, San Francisco. Charlotte B. Coman has made a place

for herself in landscape work; Edith Mitchill Prellwitz in ideal figures, and Amanda Brewster Sewell in portraiture; while in both figure and landscape Clara Davidson (Mrs. Simpson) has exhibited important canvases, including portraits. Mrs. Benjamin Guinness, a serious worker in portraiture, has painted likenesses of important people as well as landscapes and still life.

NOTE—All the paintings reproduced, where not otherwise designated, are in private collections.



PORTRAIT, by Adelaide Cole Chase



DECORATIVE PANEL
By Helen Hyde

SUPPLEMENTARY READING

WOMEN IN THE FINE ARTS

By Clara Brskine Clement
New York: Houghton, Mifflin & Co.

THE HISTORY OF AMERICAN PAINTING

By Samuel Isham
New York: The Macmillan Co.

THE STORY OF AMERICAN PAINTING

By Charles H. Caffin
New York: Frederick A. Stokes Co.

THE MENTOR READING CIRCLE

My friend Carleton is an expert chemist and a leader in his profession. His advice is sought by great business interests, and he is a very successful and prosperous man. He knows chemistry, and it has made him rich. He regards almost everything else in the world of knowledge with indifference. He admits the importance of engineering and other sciences, but he looks upon art and literature with a half-contemptuous indulgence. He considers music a rank waste of time. His mental life is like a chemical formula.

★ ★ ★

Then there is Professor Muller—a near-by neighbor. He lives on the roots of verbs. He can trace a Greek word root through ten other languages. It would be vain for a Greek verb to attempt to escape him by hiding in the dark recesses of the Indo-European family of languages. Professor Muller would ferret it out without losing the scent, or the accent, for a moment. But to Professor Muller the arts and sciences alike are of little importance. He seems to regard mechanics as a mere pastime for the leisure moments of a student, and not a thing to be taken seriously.

★ ★ ★

These two neighbors and others like them are living illustrations of what the English essayist, Hazlitt, called “the ignorance of the learned.” It is true that the specially developed mind gives the most finished results in the arts and sciences, but it makes the world of civilization seem a world of experts who live “by bread alone”—and the bread of each is his own particular profession. And among them there seems to be no taste for the lotus of culture.

★ ★ ★

We are often told that this is an age of classification, and subdivision, and specialization—that the time of the man of encyclopedic knowledge has gone by. We

are told that the most a man can be expected to know is his own chosen profession, and that he can best serve the world by mastering that, to the exclusion of everything else. So often is this note struck, and so frequently do we find men devoted exclusively to some one subject that the world generally has come to accept and to apply a classification that is often unfair. The physician must say nothing of art—he knows only medicine. The artist must stick to his canvas—he knows nothing of business and had better be silent thereon. The engineer is respected when he speaks of mechanics or electricity, but if he ventures to express himself on literature his lamp burns low.

★ ★ ★

But this attitude toward men who have mastered special subjects is in many cases unfair—and we know how unfair it is. If it had ever been our belief that specialization had the general effect of making mankind narrow and bigoted, we would have been cured of it very soon in the course of the life of The Mentor Association. We are impressed daily by the breadth of interest shown by the readers of The Mentor. Who are those that have written the most interestedly concerning The Mentor articles on Ancient Rome, and Athens? Not, as might be supposed, the professors of Greek or Ancient History. In fact, we have not received one letter from such a source. The letters have come from physicians, lawyers, business men, and a number of women who are interested in club work. An apothecary in a Western city writes for information on literature. A professor of mathematics wants to know about the American humorists. A hardware merchant asks questions concerning our music articles—and so it goes. There is plenty of evidence in the mail that even in this age of specialization a wide range of information is wanted by those who are following particular lines of professional and business work.

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18. Faith the Incomparable.		57. George Washington.
		58. Monks.

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The next number of The Mentor, to appear on April 1, will contain six beautiful photogravures

THE CONQUEST OF THE AIR

The First Power Flight, Curtiss Flying Boat, Zeppelin Airship, The Aerial Scout, The International Balloon Race, Mohant Circling the Statue of Liberty.

By HENRY WOODHOUSE, Managing Editor of "Flying"

NUMBERS TO FOLLOW

April 15. COURT PAINTERS OF FRANCE.

Claude Lorraine, Antoine Watteau, Nicolas Poussin, Hyacinthe Rigaud, Charles A. Vanloo, Nicolas Lancret.
By William A. Coffin, N. A., Artist and Author.

May 1. HOLLAND.

Rijks Museum, Amsterdam; Mauritshuis, The Hague; Amsterdam; Royal Dutch; Royal Dutch; Rotterdam; Van Kesteren.
The Hague: Seven in History.
By George L. Koster, Author and Traveler.

May 15. AMERICAN COLONIAL FURNITURE

Reverend, Freshwater, Dutch, Anglo-Dutch, Colonial, etc.
By Katherine Houghton, Author of "The Furniture of Our Forefathers," "Dutch and English Furniture," etc.

June 1. OUR TRAINED PRISON

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OF THE AIR

DEPARTMENT
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Serial Number 56

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THE CONQUEST OF THE AIR

By HENRY WOODHOUSE

Managing Editor of "Flying"

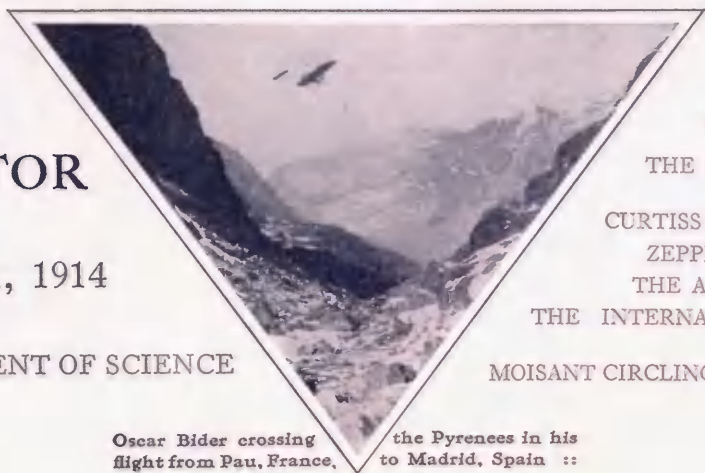
THE MENTOR



APRIL 1, 1914



DEPARTMENT OF SCIENCE



Oscar Bider crossing
flight from Pau, France,

the Pyrenees in his
to Madrid, Spain ::

MENTOR
GRAVURES

THE FIRST POWER
FLIGHT

CURTISS FLYING BOAT

ZEPPELIN AIRSHIP

THE AÉRIAL SCOUT

THE INTERNATIONAL BAL-
LOON RACE

MOISANT CIRCLING THE STATUE
OF LIBERTY

THE conquest of the air is one of the most stupendous achievements of the ages. Human flight opens the sky to man as a new road, and because it is a road free of all obstructions and leads everywhere, affording the shortest distance to any place, it offers to man the prospect of unlimited freedom. The aircraft promises to span continents like railroads, to bridge seas like ships, to go over mountains and forests like birds, and to quicken and simplify the problems of transportation.

While the actual conquest of the air is an accomplishment just being realized in our days, the idea and yearning to conquer the air are old, possibly as old as intellect itself. The myths of different races tell of winged gods and flying men, and show that for ages to fly was the highest conception of the sublime.

Ancient literature abounds in tales of flying men. The first mention of human flight occurs in Ovid, and is part of Greek mythology. We are all familiar with the fable: Dædalus and his son Icarus flew from the wrath of King Minos by means of artificial wings. The unlucky Icarus soared too high, the sun melted the wax of which his wings were made, and he fell into the sea. We are also familiar with the biblical story of how the prophet Elijah was carried up into heaven in a chariot of fire; and with the wish of David that he might have wings like a dove, so that he might fly away and be at rest. In Indian mythology Hanuman fitted himself with wings, sailed in the air, and landed, as he had wished, in the sacred Lanka. In Babylonian lore, Etana, the strong one, flew on an eagle to the several heavens, up to the Sun God, and to the sky of the planets, seek-

ing the magic herb of birth. Peruvian myth has the chieftain Ayar Utso, who grew wings and flew and visited the sun. Germanic legend has Wieland, the smith, who made himself a "wing dress" with which he rose and descended against the wind.

Some of these may not be entirely the creation of fancy. They may have some historical background. There are historical records of attempts to fly in the earliest days of our era, and as early as four hundred years before Christ a Pythagorean philosopher named Archytas of Tarentum constructed a wooden mechanical bird, which, according to report, made a flight.

A number of attempts to fly in historic times have been recorded. For many centuries such attempts were considered sacrilegious, and those who indulged in them were prosecuted. Some attempts to fly were interpreted as attempts to equal divinity, and were punished with death. Superstitious people said of those who met with trouble in their attempts as the poet said of Icarus, who was killed in the attempt to fly:

"He essayed the empty air
With wings not given to men—
No task is too hard for mortals,
In our folly we assail heaven itself,
And our sacrilege forbids
Angry Jove to lay aside his bolts."

ADVENT OF THE PASSIVE BALLOON

Twenty-one centuries after the philosopher Archytas had constructed his mechanical dove, at the end of the seventeenth century, three score attempts had been made to fly; but the secret of flight was still with the bird, and no way had been found to rise from earth. The records show that



THE FIRST BALLOON ASCENSION
BY HUMAN BEINGS

This was made on November 21, 1783, when Pilâtre de Roziers and the Marquis d'Arlandes first trusted themselves to a "fire balloon." Rising from the Bois de Boulogne in Paris, they traveled over five miles in about twenty-five minutes, attaining a height of five hundred feet. The result was completely successful.

THE CONQUEST OF THE AIR

none of those who worked to achieve human flight had any conception of the problems to be solved. The results of the twenty centuries of attempts were summed up in a treatise published in the latter part of the seventeenth century by an eminent English churchman, John Wilkins, Bishop of Chester, who, in discussing the possibilities of human flight, suggested that one could fly either by supernatural power, like angels, or by the help of fowls, or by wings fastened to the body, or by flying chariots.

It was then that the two French brothers, Joseph and Jacques Montgolfier (mont-gol'-fi-er), papermakers, thought of launching a large paper bag inflated with hot air. That started a new period of development; for the paper bag was followed by a bag made of silk inflated with hydrogen, and then by a large balloon carrying two human beings. The authors of this first ascension, the first actual step in the conquest of the air, were two Frenchmen, Marquis d'Arlandes and Pilâtre de Roziers, who made their first trip on November 21, 1783, near Paris. Subsequently ballooning extended throughout the world, and eventually became a popular sport as well as a means for studying the conditions of the upper air. Today there are 3,000 licensed balloon pilots in the world, who make between 7,000 to 10,000 ascensions each year, the greatest number of which take place in Germany, France, and Italy.

ADVENT OF THE DIRIGIBLE OR POWER BALLOON

The passive or free balloon having no means of directing its own course, drifting merely with the winds, could hardly be considered a conquest of the air; so it is not surprising that efforts were soon made to develop the dirigible balloon. But to do it was a difficult matter, principally on account of the absence of suitable engines.

The first ascension with a dirigible balloon was made December 24, 1852, by a Frenchman named Henry Giffard. His balloon was spindle

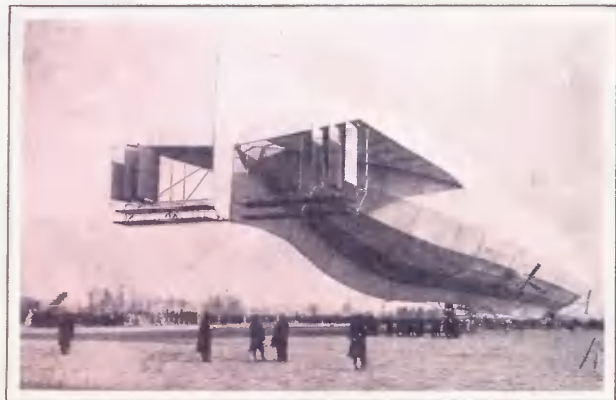


DIRIGIBLE YARD AND SHEDS AT BITTERFIELD, GERMANY

THE CONQUEST OF THE AIR

shaped, 143 feet long, 39 feet in diameter, and fitted with a three-horsepower steam engine and an eleven-foot screw propeller. This craft made several short trips under good control, and attained a speed of six miles an hour.

Subsequent notable experimenters were: Charles H. L. Dupuy de Lôme (1870-1872); Paul Haenlein (1872); Gaston and Albert Tissandier (1881-1885); Captains Charles and Paul Renard and Krebs (1880-1889); Drs. Woelfert and Schwartz (1896-1899); Alberto Santos-Dumont (sahn'-tose doo-mong') (1898-1904). All of these contributed somewhat to the development of the dirigible balloon; but they did not succeed in developing an efficient craft, principally because



A ZEPPELIN DIRIGIBLE

they lacked suitable motors. That was left to the workers of the twentieth century to achieve.

Dirigible balloons are divided into three classes: the rigid, the semirigid, and the nonrigid. The rigid has a frame or skeleton of either wood or metal inside of the bag, to stiffen it; the semirigid is reinforced by a wire net and metal attachments; while the nonrigid is just a bag filled with gas. Up to 1900 the experiments had, with one exception, been made with nonrigid dirigibles. In that year Count Ferdinand von Zeppelin (tsep'-e-lin) produced the first of the rigid dirigibles bearing his name. Its construction consisted of a frame of aluminum, with 17 compartments containing hydrogen gas, to give it buoyancy. It was 406 feet long, 38 feet in diameter, and had a capacity of 400,000 cubic feet of gas. The first ascension was made July 2, 1900, on Lake Constance.



ZEPPELIN III FLYING OVER BERLIN

THE CONQUEST OF THE AIR



A REVIEW OF NINETY AEROPLANES AT BUC, FRANCE, FOR THE KING OF SPAIN

Count Zeppelin had been developing this dirigible for five years, and was 62 years old. His dirigible was a tremendous thing of wonderful possibilities,—to those who could see them, like Count Zeppelin himself and a few friends,—therefore the construction of this type of airship continued, and today 23 of them have been constructed. One-third of these have come to grief, being destroyed either by storms or by neglect in handling them; but the final results are inspiring. The latest ship of the passenger-carrying type, which was launched at the end of 1913, for instance, is 490 feet long by 46 feet in diameter, and has a gas capacity of 681,600 cubic feet. It is capable of carrying from 30 to 40 passengers at a speed of 50 miles an hour for 40 hours without stopping, affording them every convenience and facility given by the Pullman car, including restaurant and cabin service. The Hansa, which was launched in July, 1912, has at the date of writing made over 350 trips, carrying passengers.

The semirigid and the nonrigid types of dirigibles also underwent remarkable developments in the period between 1902 and 1913. The representatives of the semirigid have been the Lebaudy (le-bo-dee') and Gross types, which have been put to extensive use for military services. Among the nonrigid are half a dozen types, including the Parseval, Astra, and Clement-Bayard, which have proved very successful, some carrying as many as 20 men for over 20 hours without stopping, and reaching an altitude of 7,000 feet and a speed of 42 miles an hour.

America has done very little in this line. In 1910 Walter Wellman attempted to cross the Atlantic with an American-made dirigible. In 1912 Melvin Vanniman constructed another large dirigible with which he intended to cross the Atlantic; but it was destroyed on July 2, 1912, exploding in the air, due to a faulty pressure valve. At the close of 1913 the dirigibles of the world numbered about 90.

THE CONQUEST OF THE AIR

REALIZATION OF POWER FLIGHT

The aëroplane, more than the dirigible and balloon, stands as the emblem of the conquest of the air. Two reasons for this are that power flight is a real conquest of the air, a real victory over the battling elements; secondly, because the aëroplane, or any flying machine that may follow, brings air travel within the reach of everybody. In practical development the dirigible will be the steamship of the air, which will render invaluable services of a certain kind, and the aëroplane will be the automobile of the air, to be used by the multitude for as many purposes as the automobile is being used.

Power flight, although last to be realized, was really the first attempted. Centuries before the lifting power of hot air or gases had been defined, men dreamed of flight by means of wings like bird flight. But that was hard, well nigh impossible, to realize; for it meant evading or conquering gravity, and it is not easy even now to believe that men should have thought it possible to break the rigid law that holds our world together. It seems as if breaking such law must revolutionize or upset our economic plan.

As has already been pointed out, none of the experimenters before the seventeenth century succeeded in evolving a theory or method of scientific value. That was still true, as far as power flight is concerned, at the beginning of the nineteenth century.

History has a list of some two scores of experimenters who tried to develop power flight; prominent among whom were Clement Ader, Sir Hiram Stevens Maxim, and Samuel Pierpont Langley.

None of these experimenters succeeded in achieving power flight; but they laid the foundation of modern aviation. They demonstrated the supporting power of thin, rigid surfaces, defined the general shape and structure of aëroplanes, and prepared the work for the next generation, which was to perfect these, and find ways and means to make aëroplanes rise from the ground and maintain equilibrium while in the air. The details of the experiments of these pioneers are too numerous to tell; so we pass on to the new generation and to the wizards who made the initial accomplishment, the Wright brothers.

The story of how the Wrights of Dayton, Ohio, two young men of remarkable characteristics, sons of Bishop Milton Wright, became interested in flight through a toy, and thereafter concentrated their



THE TEN-PASSENGER SYKORSKY AËROPLANE

THE CONQUEST OF THE AIR



MONOPLANE TURNING AT 125 MILES AN HOUR

efforts and energies to develop a flying machine, is one of the most inspiring chronicles of the age. The whole world derided the effort, and scientists shook their heads and regretted that these young, bright minds should work on what seemed to be a fallacy. But determination and a wonderful practical faculty for discriminating between the possible and the fallacious won out, and after years of work, on December 17, 1903, Orville Wright first, then Wilbur Wright, succeeded in making a heavier-than-air machine carrying a passenger rise from the ground un-

der its own power and fly about and land again under perfect control.

This was the birth of the *aéroplane*, the flimsy, iconoclastic thing that evades Newton's laws, eliminates frontiers, and promises to expand civilization as much as have steamships, railways, and electricity.

What happened after that may be summarized as follows:

In 1908 the flights of the Wrights brought out their biplanes and practically taught the world to fly.

In 1909-10 two scores of professional aviators toured the world giving public exhibitions, which aroused much enthusiasm at first, but which ended in performances too daring for the state of the art of the time, and cost the lives of a multitude of aviators.

In 1911 took place the long distance *aéroplane* races, such as, Paris-Madrid, Paris-Rome, Boston-Washington, New York-Pasadena, and the European, German, British, Belgian, Italian, Russian, Spanish, and Swiss *aéroplane* circuits. In these events the *aéroplane* demonstrated such possibilities and practicability that the military authorities became impressed, and France, Russia, Italy, and Germany began to organize their *aërial* forces.

The year 1912 was entirely a military year, practically every effort in European countries being given to developing and constructing military aircraft. This year also witnessed the first application of the *aéroplane* in actual warfare,—in Tripoli,—a rather modest application, since the aviators lacked training and proper equipment. But the results were wonderful, nevertheless, and induced greater activity in the development of military *aéronautics*.

All this was in Europe, and American *aéronautics* was practically at a standstill in so far as public interest or development of the military side was concerned. But Glenn H. Curtiss developed his hydroaero*aéroplane*, then the flying boat, and introduced marine flying, an entirely new element, which,

THE CONQUEST OF THE AIR

affording more safety, and all the elements necessary to make capital sport, created new interest and practically started a new period,—a practical development that makes aviation even less dangerous than boating.

In 1913 all the European nations continued to add to their aerial forces, and now they all have large air fleets of aëroplanes and dirigibles, ranging in strength from 800 aëroplanes and two dozen dirigibles in

France, to 150 aëroplanes and a half-dozen dirigibles in Japan. Realizing the value of water aëroplanes, the European countries have given inducements to constructors to develop this kind of craft and have acquired large naval aviation organizations, the strength of which ranges from 90 machines and a half-dozen hydroaëroplane stations and a number of hangar ships in Great Britain, to a score of machines, three stations, and two hangar ships in Italy. Cross country flying also rapidly developed, scores of aviators making long flights across many countries, including flights from Paris to St. Petersburg and return, 60 flights from Paris to London and return, a dozen flights across the Sahara Desert and over mountains, and no end of flights of from 500 to 1,300 miles made in one day. The sport of water flying also progressed in rapid strides. Forty meets and races were held, and many long distance cruises were undertaken by individual aviators, all with great success. An average of 200,000 passengers were carried in flights monthly. Another most important innovation was the use of aëroplanes for carrying mail in France. At the date of writing the records stand as follows:

Speed: 125 miles an hour.

Endurance: Fourteen hours without stopping.

Touring: From Paris to St. Petersburg and back, and from Paris to Cairo, 3,500 miles, with one passenger, in a land aëroplane; 3,000 kilometers (1,875 miles) in a hydroaëroplane.

Altitude: 20,295 feet, for aviator alone;

16,270 feet, for aviator with one passenger.

Greatest distance covered in twenty-four hours: 1,376 miles.

Greatest distance covered in one day by aviator and one passenger: From Berlin to Paris.

Weight carrying: Seven passengers on a two-hour flight; thirteen passengers for a short flight.



BIDER FLYING OVER THE
BERNESE ALPS

THE CONQUEST OF THE AIR

Flying over water: Two flights across the Mediterranean Sea; half a dozen across the Baltic Sea; a score across the Great American Lakes.

The French authorities have been successfully using *aéroplanes* in the Sahara colony.

The licensed aviation pilots number 6,000 in Europe. France has issued 2,000 licenses; England has issued 700. Besides there are 5,000 people who fly, but do not have licenses, and 7,000 students in training at aviation schools.

In America little progress was made outside of marine flying; but in this last branch of *aéronautics* the progress was great indeed. American amateurs took to the new sport with enthusiasm, and a score of them acquired airboats and flew them for sport, while as many



A HYDROAÉROPLANE WITH TWO PASSENGERS OVER THE HUDSON RIVER, NEW YORK

professionals used their airboats and hydroaéroplanes for passenger carrying and demonstrating, and the season ended with a substantial promise for greater development in the coming year.

A LOOK AHEAD

Looking ahead to the developments that may take place in the next few years, one is amazed at the great possibilities. We are entering upon the period of *aërial* transportation. In the last year *aéroplanes* have made thousands of long trips across countries, deserts, seas, and over mountains. In most cases the flights were made simply to demonstrate the practicability of the *aéroplane*. The next step must be the application of the *aéroplane* to solve problems of transportation. The French authorities have used *aéroplanes* for mail carrying across the Sahara Desert for a year, and have two lines to carry mail from Paris to the Riviera and to steamers bound for South America and the Antilles. In each case the *aéroplane* performs its service faster than any other means of conveyance. In America *aëro* mail would be a boon to places like Alaska, Arizona, Colorado, Texas, New Mexico, Utah, Nevada, southeastern California, the Philippines, Hawaii, Canada, and the Latin-American

THE CONQUEST OF THE AIR



OSCAR BRINDLEY FLYING AMONG THE
TREETOPS TO PROVE THE AIR-WORTHIL-
NESS OF THE WRIGHT AËROBOAT

countries. In these places, wherever there are isolated localities which necessitate long detours, the aëroplane will solve problems of transportation.

Aëroplanes and airboats can be employed advantageously for certain purposes by the Bureau of Fisheries, Bureau of Forestry, Revenue Cutter Service, Irrigation Service, Life Saving Service, Lighthouse Service, Geological Survey. The presentday military-type aëroplanes used by the army and navy are fit for almost any service, and American aëroplane constructors can

turn out machines adapted for almost any purpose.

Capability to soar over obstructions and speed in traveling are valuable elements which these mentioned institutions can employ to advantage. The Revenue Cutter Service, for instance, which in the discharge of its duties enforces the navigation and customs laws, seal fishing laws, quarantine laws, assists vessels in distress, etc., could use to advantage a speedier craft than the service boat.

Aëroplanes are made today to stand hard usage, to carry heavy loads, land on very rough ground, and the traveling is done by chart and compass, and when necessary, as in the case of military machines, they are equipped with wireless telegraph apparatus. They are, therefore, adapted for the transportation of persons, equipment, mail, and supplies over regions where travel is very rough and slow, such as arid plains and prairies, deserts, virgin forests, iceclad plains, mountainous mining regions, coast islands (such as are found in northern and western Texas, New Mexico, Arizona, Utah, Nevada, southeastern California, Alaska, Hawaii, Philippines), and over lakes, rivers, and deep and shallow waters. Under such conditions the aëroplane is the best means of transportation, as it enables travelers to make their own roads and their own bridges; it can go over both land and water, and can avoid the dangers that attend slow traveling through desert and mountainous countries.

Thus the conquest of the air has progressed to the point of certainty. Looking forward, with the



A CURTISS HYDROAËROPLANE IN THE WATER

THE CONQUEST OF THE AIR

tremendous progress of the last decade before us, we see approaching in rapid strides the Aërial Age, when the skies will be as Tennyson saw them, filled

“ . . . With commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly bales.”

A
Landing
at
Biskra



On
the
Sahara
Desert

The cruelties of the desert—the aridity of the land, the killing heat of the sun, the sand-storm—mean nothing to the aeronaut. The aeroplane, by traveling swiftly above the land and making the crossing of the desert a matter of hours where other means require weeks and months, has conquered the desert. The French military authorities have had regular lines between points on and across the Sahara Desert for a year, which give transportation of mail and supplies effected entirely by aeroplanes.

SUPPLEMENTARY READING

THE CONQUEST OF THE AIR

By A. Lawrence Rotch

A brief but thorough treatment of the subject.

MONOPLANES AND BIPLANES

By Grover Cleveland Leoning

AERIAL NAVIGATION

By A. F. Zahm

THE CURTISS AVIATION BOOK

By Glenn H. Curtiss and Augustus Post

Interesting and authoritative books on various aspects of aëronautics.

SPECIAL ARTICLES

THE SCIENCE OF AËRONAUTICS

Vol. I, No. 7, “Flying.”

THE EVOLUTION OF WATER FLYING

Vol. I, No. 3, “Flying.”

THE EVOLUTION OF DIRIGIBLE BALLOONS

Vol. I, No. 4, “Flying.”

THE TRAIL OF THE AËROPLANE

Vol. I, Nos. 10, 11, 12; Vol. II, No. 1. “Flying.”

HOW WE MADE THE FIRST FLIGHT

By Orville Wright

Vol. II, No. 11, “Flying.”

WONDERFUL PROSPECTS OF AMERICAN AËRONAUTICS

By Henry Woodhouse

Vol. II, No. 11, “Flying.”

THREE YEARS OF WATER FLYING

By Glenn H. Curtiss

Vol. II, No. 11, “Flying.”

We are glad to say that we have at our disposal copies of each of the numbers of “Flying,” which contain the articles mentioned in this list, and which will be sent free of charge to any member of The Mentor Association on application.

THE MENTOR READING CIRCLE

The wonders of air craft multiply so fast that the miracle of yesterday is the matter-of-fact event of today. Mr. Ford of automobile fame recently made some predictions concerning air traffic which seemed fantastic and absurd. Some of them found partial fulfilment in the course of a few weeks. What the future holds—who can tell?

★ ★ ★

Ten years ago the Wright brothers made the original flight in a heavier-than-air machine; this year an *aéroplane* race across the Atlantic is being considered; and for next year one round the world is planned. As the reader will see in the pages of *The Mentor*, aviation has developed in gigantic strides; and, while the entire world, ten years ago, marveled at the idea of a heavier-than-air machine rising from the ground by its own power with a man on board, we have now become accustomed to accounts of a flight of 1,000 miles in one day, or of an altitude of 20,000 feet and a speed of 125 miles an hour. Such records have been made over and over again. Likewise seas have been crossed,—the Baltic, the Mediterranean, and the Adriatic repeatedly. All the high mountains of Europe have been covered in flights, and the African desert has been spanned.

★ ★ ★

In view of this all the authorities feel justified in saying that flight across the Atlantic is possible, and sportsmen are willing to finance the undertaking. Since Lord Northcliffe offered his \$50,000 prize, to which Mrs. Victoria Woodhull Martin, of the Women's Aërial League of Great Britain, added \$5,000, the Aëro Club of America, the governing body in *aéronautical* matters in this country, has been asked to consider no less than a dozen plans of people who intend to attempt the flight.

Most of these plans are kept secret; but one, that of Rodman Wanamaker, the sportsman, has been made public. Mr. Wanamaker has commissioned Glenn H. Curtiss, the inventor of the flying boat, to construct one capable of making the trip across the Atlantic Ocean in a single flight, estimated at 12 to 15 hours. This flying boat is to be about twice the size of the average *aéroplane*, or 80 feet from wing-tip to wing-tip. Its shape is to be that of a torpedo, and its horsepower is to be 200 or over, so as to insure a speed of 100 miles an hour. The plan is to make the flight in one day of 15 hours. This distance can be covered at a single flight by taking advantage of swift air currents to be found at an altitude of 10,000 feet.

★ ★ ★

Success in flying across the Atlantic this year will increase the probabilities of success in the race round the world in 1915, because the former is the most difficult part of the project. Will this be realized? Experts say that it is possible. If it is realized, then the final conquest of the air will be a fact, and it will start a wonderful and glorious epoch.

★ ★ ★

The race round the world is a stupendous undertaking, and it is expected that the 400 *aërial* clubs of the world will combine efforts to make it a success, and that the competitors will represent all nations. It does not require undue imagination to see the airmen, not as racers speeding along for a prize, but as pathfinders opening a new road—a broad, free *aërial* highway above the fortresses and frontiers which in the past have stood in the way of closer and friendlier relations between nations, a road on which frontiers and fortresses cannot be built, and which promises to help the human race to international peace.

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49. Vienna, the Queen City
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51. The Barblzon Painters
52. Abraham Lincoln
53. George Washington
54. Mexico
55. Famous American Women Painters

THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on April 15, will contain six beautiful photogravures

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"The Shepherds of Arcadia," by Nicolas Poussin; "Parnassus," by Claude Lorrain; "Portrait of Louis XIV," by Hyacinthe Rigaud; "The French Comedy," by Antoine Watteau; "The Music Lesson," by Nicolas Lancret; "Portrait of Marie Leczinska," by Charles André Vanloo.

BY WILLIAM A. COFFIN, N. A., Artist and Author

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May 1. HOLLAND.

Ryks Museum, Amsterdam; Montalbans Tower, Amsterdam; Street Scene, Amsterdam; Street Scene, Rotterdam; Veen Kade, The Hague; Scene in Haarlem.

By Dwight L. Elmendorf, Lecturer and Traveler.

May 15. OUR FEATHERED FRIENDS.

Robin, Brown Thrasher, Barn Swallow, Song Sparrow, Red-headed Woodpecker, Mocking Bird.

By E. H. Forbush, State Ornithologist of Massachusetts.

June 1. GLACIER NATIONAL PARK

Morning Eagle Falls, Shore Line of Lake Saint Mary, Gunsight Lake and Mount Jackson, Iceberg Lake, Two Medicine Camp, McDermott Falls and Grinnell Mountain.

By W. T. Hornaday, Director of the New York Zoological Park.

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THE MENTOR

COURT PAINTERS
OF FRANCE

DEPARTMENT
OF FINE ARTS

Serial Number 37

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By WILLIAM A. COFFIN, N. A.

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ZINSKA

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By Nicolas Lancret



THE MENTOR

APRIL 15, 1914 · DEPARTMENT OF FINE ARTS

IN its most common acceptation the term "court painters" carries with it no other meaning than a reference to painters of portraits; but in France, as in the principal countries of Europe with a monarchical form of government, the designation "court painter" has always had a much wider significance. Thus, in France, from as early as the reign of François Premier, or even earlier, down to Charles X, the last Bourbon king, court painters have been those who, by royal decree, have been appointed "painters to the king," and they have included painters of landscape and genre, and of historical, allegorical, and religious subjects, as well as painters of portraits.

The prime function, as it is understood in our day, of a court painter, however, is to paint portraits of royalty and courtiers, and there are artists who occupy such positions at the present time in the great European countries.

On the other hand, while there are no officially designated "court painters" to the French republic, the French government continues the old custom in another way, by giving each year commissions to prominent artists to paint portraits of various dignitaries, to execute mural decorations for public buildings, or to paint compositions depicting events of special interest in contemporary history. Similar official orders are be-

C O U R T P A I N T E R S O F F R A N C E

stowed by the German emperor, the kings of Italy, Spain, and Great Britain, the czar of Russia, and other less conspicuous rulers. In France, where the art of sculpture flourishes with greater vigor than in any other country, the official commissions for statues and monuments fairly rival in number and importance those given for painting. In the United States, many fine commissions have been given by state legislatures and municipalities to our mural painters and sculptors.

FAMOUS COURT PAINTERS

But it was during the period of years from the Renaissance to the early part of the nineteenth century that the court painter achieved his most brilliant distinction. We have all heard about the princely position of Velasquez (vay-lahs'-keth) at the court of Spain, of Rubens in the Netherlands, and of the honors paid to Titian (tish'-an) by Emperor Charles V. Quite as familiar are the relations of Benvenuto Cellini (chel-lee'-nee), with the powerful Medici (med'-e-chee) rulers of Florence, and the records of the court painters Van Dyck, Holbein (hol'-bine), Lely (lee'-li), and the careers of Claude Lorrain (lo-rane'), Poussin (poo-sang'), Mignard (meen-yahr'), Rigaud (ree-go'), Largillière (lahr-gil-yare'), Vanloo (vong-lo'), and other "painters to the king" in France, and of the commanding place occupied by the artists David and Baron Gros (gro) under Napoleon.

The list of court painters in France is a very long one; for from the time of the Duc de Berri (be-ree') and King René (re-nay') of Anjou, at his court of Provence (pro-vongs'), in the fifteenth century, down to our own day, the fine arts have been fostered by that great nation, and the reign of every sovereign has been marked by official support and substantial encouragement. Early in the sixteenth century Francis I united, at his court of Fontainebleau (fong-tane-blo') the primitive native schools of painting of Tours (toor) and Daris, and brought thither some of the great artists of Italy, notably Leonardo da Vinci (lay-o-nahr-do dah vin'-chee) and Andrea del Sarto (sahr'-to), under whose teachings and example arose a group of capable French painters, and their number increased and their art advanced in excellence under succeeding later sovereigns. The famous Clouets (cloo-ay'), father and son, Jean Cousin (koo-zang') the brothers Le Nam, and Simon Vouet (voo-ay') were all court painters, and in the magnificent epoch of Louis XIV the French Academy of Painting was placed on an enduring foundation by the Minister Colbert (kole-bare'). French art soon afterward gained that supremacy in Europe that it has never lost.



CLAUDE LORRAIN



FLIGHT INTO EGYPT, by Claude Lorrain, Royal Gallery, Dresden

Poussin, Lesueur (le-soo-er'), Claude Lorrain, and others became notable figures in the world of art, and were followed in the eighteenth century by such brilliant painters as Watteau (wah-to'), Lancret, Boucher (boo-shay'), Rigaud, Largillière, Vanloo, Nartier (nahr-tee-ay') and many others. Under Louis XV art flourished in a manner that combined academic excellence with elegance of style, until with Fragonard (frah-go-nahr'), who forms a sort of connection between this period and a later style of development, we see French painting dominated by the classic spirit of the great artist Prud'hon (proo-dong') and of David (dah-veed') by Gérard (zhay-rahr') as one of the principal painters of portraits, and approach to the rise and supremacy of Jean Ingres (ahng'r) and Flandrur (flahn-droor'). Then came the celebrated revolt of the Romanticists, or "The Men of 1830," led by Delacroix (de-lah-krwah') and Géricault (zhay-ree-ko'), and the somewhat arbitrary classification of their followers and their opponents in two camps, called "Colorists" and "Draftsmen"; a classification, however, that holds good, in a sense, of all modern painters from their day to our own.

In English-speaking countries the name of Claude Lorrain usually calls up memories of the unfavorable comparison of his work with that of

C O U R T P A I N T E R S O F F R A N C E

J. M. W. Turner, which is argued at length by John Ruskin in his "Modern Painters." It is fair to say that Ruskin's point of view was a literary one, and his conclusions have never been accepted by artists, nor by critics who approach their subjects with the knowledge of the true function of art that is possessed by those who actually create it. The artistic reputation of Claude has not suffered in the least by Ruskin's attacks; but landscape painting has progressed by leaps and bounds since his days, and it is the one branch of art in which modern painters have surpassed the artists of the earlier schools. More than that, modern landscape painting is an utterly different thing, truthful observation of Nature's moods having superseded the old conventional representation, and the rendering of light and air having come to occupy a place of equal importance with form and color. The landscape compositions of the earlier schools are



THE FINDING OF MOSES, Louvre, Paris

formal and conventional, and those of Claude are no exception. His works, however, stand as among the best that have come down to us, and they have long been counted one of the particular glories of French art.

The "Parnassus," which is in the permanent collection of the Museum of Fine Arts, Boston, is one of the best known of the many pictures with classical subjects that were painted by Claude, evidently with a keen sense of the beauty that lies in the two pictorial elements of line and arrangement. With these he combined a scheme of color that shows after the lapse of time that it must have been inspired by careful study of nature; though perhaps the most compelling charm of his work is found in the golden tone that pervades his canvases. The golden tone of Claude, indeed, is in great part the result of the melting



NICOLAS POUSSIN, by himself
Louvre, Paris



AUTUMN, by Lancret



together of the artist's pigments into a harmonious whole; but it is just as plain that

this beautiful harmony would not now exist if it had not been that the painter well understood how to produce harmonious results in his pictures at the time he painted them with clean, fresh colors, and invested his compositions with the beauty of his individual vision. In "Parnassus," a composition that is purely ideal, he has most skilfully disposed of the various features; so that, while the chief interest lies in the foreground, where the figures are seen grouped in the mount, with the swans placidly swimming at their feet, the temple high on the right, the trees with light foliage in the center, and the distant view over the sea on the left, all have their essential part to play in the effect of the whole. The various parts are finely balanced and are thoroughly in harmony.

NICOLAS POUSSIN

The works of Nicolas Poussin, contemporary with Claude, are, like his, widely distributed among the important European museums of art. They include historical, allegorical, mythological, and biblical compositions, and also classical landscapes. His pictures in the last named category number forty-seven, and in these he maintained a fine dignity in composition and the virile execution that characterizes his figure work. "Shepherds in Arcadia," known also, from the inscription on the tomb, as "Et in Arcadia Ego" (I, too, have lived in Arcady), is in the Louvre (loovr) and is one of his finest



RIGAUD



THE ITALIAN COMEDY, by Watteau, Royal Gallery, Berlin

works. He painted few portraits; but executed one of himself that is noted for its sterling technical qualities. Among his biblical pictures "The Finding of Moses," and "The Judgment of Solomon" are excellent examples of his art.

HYACINTHE RIGAUD

In Hyacinthe Rigaud we have to do with another prominent court painter of France, and one who was a painter of portraits above everything else. Before he was elevated to the position of court painter he painted many distinguished people; among them Bossuet (bo-soo-ay'), the great preacher; Lebrun (le-brung') and Mignard (meen-yahr') the artists; and La Fontaine (lah fong-tane'). The court of France provided him with no less than five kings as sitters, besides many princes of the blood. His most celebrated achievement



ANTOINE WATTEAU

C O U R T P A I N T E R S O F F R A N C E

is the famous portrait of Louis XIV, which has been well said to summarize on canvas the history of the royal subject of the artist, and of the period in which he lived. It is in the Louvre, as are others of his best works, and the ceremonious grandeur of the figure and the accessories should not prevent the spectator from finding in the composition the evidences of competent and well balanced art that are found in all good pictures.

Much as his work was admired in his lifetime, and during several generations after his death, Antoine Watteau is at the present time conceded a still higher artistic rank than has formerly been accorded to him. He is now considered a master, without a rival in the field in which he found so much gratification for his rare talent,—that of the depiction of romantic episodes and the lighter side of life. His pictures give evidence of remarkable draftsmanship and every sort of technical skill, and he is esteemed as a colorist of the first rank.

THE STYLE OF WATTEAU

His compositions are marked by great fertility of invention, and are invariably carried out with a beauty of arrangement that forms one of the most striking elements of their undeniable charm. These qualities are admirably displayed in his masterpiece, "The Embarkation for Cythera," or "The Tale of Love"; in "The French Comedy" and "The Italian Comedy," in "The Village Fête," and in certain minor canvases, such as the wholly charming "l'Indifferent" (lang-dif'-fer-ang), a single figure of a young courtier clad in pink and blue. Closely allied with Watteau in the style of their work are Nicolas Lancret, whose "The Music Lesson" is one of the best proofs of the sincerity and charm of his art, and Jean Baptiste Pater. Both are known as of the "school of Watteau," and both followed his example in depicting the gallantries, the pleasures, and the lighter elegancies of the brilliant period in which they were notable figures.



CHARLES ANDRÉ VANLOO AND HIS FAMILY

C O U R T P A I N T E R S O F F R A N C E



MADAME ADELAÏDE OF
FRANCE, AS DIANA
By Nattier, Palace of Versailles



JEAN MARC NATTIER
Palace of Versailles

THE ART OF CHARLES VANLOO

Stately and regal in general aspect is the famous portrait by Charles Vanloo of Marie Leczinska, the queen of Louis XV. This artist was a court painter who was as popular with the masses as he was with the courtiers, and it is related of him that "once when he appeared at the theater, after recovering from an illness, he was received by the entire pit's

rising with a storm of applause." He possessed great facility of execution, and essayed with success every sort of subject; but is best known as a painter of portraits. He was appointed painter to the court of Louis XV in 1763, and there are six portraits by him of his royal patron in the museums of France. The picture of Marie Leczinska is considered one of his masterpieces, and displays possibly better than any other of his portraits the varied resources of the artist, his remarkable technical skill, and the elements of style and attractive composition which mark his work. His

pictures create an impression of easy mastery, combined with good taste.

C O U R T P A I N T E R S O F V E R S A I L L E S

The two reigns of Louis XIV and Louis XV, with the years of their minorities, during which France was under a regency, cover a long period, virtually the better part of the seventeenth and eighteenth centuries. Throughout this long period the fine arts flourished in France under the patronage of the rulers and with the appreciation of the people, who, especially in Paris, though the court was mostly at Versailles (English, ver-sales'; French, ver-sahy'), found in the creations of the painters, the sculptors, and the architects a reflection of the splendors of the court.



PORTRAIT OF A YOUNG WOMAN, by Largilliere
In the Louvre, Paris



CHIFFRE d'AMOUR, by Fragonard
Wallace Collection, London

Philippe de Champagne (fee-leep' day shong-pahny'), contemporary with Lebrun, Claude and Lesueur. Partaking of the serious side of art and again, as to subject, indulging in lightness, was Largillière, and almost wholly devoted to gaiety was the gifted artist Boucher, whose genre* pictures and decorative themes are counted among the most charming performances in all French art of the eighteenth century. At the same time, amid the festivities and gaieties that surrounded him on every hand, Chardin painted domestic scenes, still life, and, later, sober portraits in pastel, and the fame of this artist, a veritable "Little Master," whose work is ranked on an equality with the best productions of the Dutch and Flemish

There were other painters whose fame was as great as that of those who have here been mentioned, and there were others who, if they did not enjoy quite so high a reputation, have since come into equal, or even greater, renown.

NATTIER'S PORTRAITS

One of these whose portraits are now especially acclaimed for their beauty is Jean Marc Nattier. He painted all the five daughters of Louis XV, and many women of the court. Perhaps his most popular picture is his portrait of Madame Adélaïde (ah-day-lah-eed'); though it has close rivals in his presentments of Madame Victoire, Madam Henriette (ong-ryet'), and Madame Sophie. Of sterner stuff are the portraits and figure compositions of



DOVES, by Jean Baptiste Greuze

* Genre is a style of painting illustrative of common life. E. C. Stedman wrote: "We call those genre canvases, whereupon are painted idyls of the fireside the roadside and the farm, pictures of real life."

COURT PAINTERS OF FRANCE

masters in a similar field, has grown until it is world wide.

PIERRE MIGNARD

Pierre Mignard, contemporary with Claude, and Fragonard, who may be said to close the list of painters in the epoch we have been considering, were, the one sturdy and virile in his art, the other frank and sincere, while coupling the graces of the style of Watteau with a leaven of sound academic methods that more than counterbalance the lightness and freedom from restraint he exhibited in the treatment of a certain class of subjects. After Fragonard, as has been said, the French school of painting entered on another phase of expression, and we shall have to turn to the pictures of Madame Vigée Lebrun (lebrung'), Greuze (grez), Auentin La Tour, and others to find an echo of the brilliance that characterized the art of the court painters of France in the seventeenth and the eighteenth centuries.



GRACE BEFORE MEAT, by Chardin. In the Louvre, Paris

SUPPLEMENTARY READING

CLAUDE LORRAIN: Claude Gellée le Lorrain
By Owen J. Dullea.
The Great Artists Series. (Others in the same series.) Scribners, New York.

A HISTORY OF FRENCH PAINTING
By C. H. Stranahan.
(Abounding in biographical details and data concerning present location of works.) Scribners, New York.

THE ART OF FRANCE
By William A. Coffin.
An article in the Cosmo Collection. Cosmo Studio. New York.

ANTOINE WATTEAU *By Claude Phillips.*
(The Portfolio Monographs.) Contains colored illustrations. Scribners, New York.

WATTEAU AND HIS SCHOOL
By Edgcombe Staley.
(Great Masters in Painting and Sculpture.) Scribners, New York.

FRENCH ART *By William C. Brownell.*
Classic and Contemporary Painting and Sculpture. Scribners, New York.

FRENCH PAINTERS OF THE EIGHTEENTH CENTURY
By Lady Dilke (Mrs. Mark Pattison).
Scribners, New York.

THE MENTOR READING CIRCLE

The title of "Court Painter" in France was something more than an empty one. Substantial provisions were made for the artist who was fortunate enough to be favored by the court. The seventeenth century was a period of grandeur for France—of grand victories gained and grand palaces decorated. Maria de Medici, the Italian queen of France, by her employment of artists to decorate her new Palace of the Luxemborg, did much for national art. Many of these pictures were by the Flemish artist Rubens, and they became a nursery in which many French artists learned their lessons. The great art event of the seventeenth century in France was the founding of the French Academy of Painting and Sculpture in 1648. This made the promotion of art an affair of the government, and gave to French art an official recognition and foundation. Encouragement was offered to young French artists, and soon a promising group of painters developed under royal patronage. From among these artists certain ones were selected by special favor of the crown, and they became what were called "court painters."

★ ★ ★

Simon Vouet (voo-ay) was one of the first of these. A pension of four thousand livres had been accorded to him for his support in Italy. And when he was summoned back to France in 1627 to become court painter his pension was increased, and he was assigned to an apartment in the Louvre. His vogue thereafter in Paris was immense. Orders came to him from all sources,—from the church, to paint a chapel and altar-piece, and from the court to furnish designs for royal manufactories of tapestries, to decorate palaces and public buildings, and to paint portraits.

In fact, Vouet's life might have been ideally happy had not the royal favor turned to a greater artist, Nicolas Poussin. Poussin returned to France in 1640 to receive a pension of one thousand crowns and a lodgment in the Louvre, with the walls of the grand galleries of France to decorate. He was named first painter to the king, and designs for decoration of public buildings were ordered to be submitted to him.

It was not always a Frenchman that received the honor. Philippe de Champaigne, a young Flemish painter, took up his residence in Paris in 1627, and, after becoming one of the members of the Academy, rose to be a director of it. On him was conferred a pension of twelve hundred livres, and a residence in the Luxemborg. He was one of the first portrait painters of his time, a well-known picture of his being the portrait of Richelieu in the National Gallery, London, which represents the bust of the cardinal in full face and both profiles.

★ ★ ★

Of the other artists, especially in portraiture, that were patronized by the court, Rigaud was perhaps as much a favorite as any. He has been called by some "The Van Dyck of France," and his great picture of Louis XIV was considered one of the art wonders of his time.

★ ★ ★

And what were the privileges and advantages that accompanied the honorable title of court painter? Fortunately, we have definite information in a letter written by Nicolas Poussin describing his reception when the honor was conferred upon him:

"I was conducted by his (M. de Noyers', the Superintendent of Buildings,) order to the place he had destined for my lodgement. It is a little palace, for it can be so called, which is in the midst of the garden of the Tuileries, containing nine rooms in three stories. . . . I have an extended view, and I believe in summer this asylum is a true paradise. I found the apartments nobly furnished with all the necessary provisions, even to wood and a tun of old wine. The fourth day M. de Noyers presented me at the house of the Cardinal. This prelate took me in his arms, embraced me, and received me with extraordinary goodness. Some days after, I was conducted to St. Germain. I was to be presented to the king by M. de Noyers, but, he being ill, I was introduced the next day by M. Le Grand (*i. e.*, Le Grand Ecuyer, who was then Cinq-Mars [sank-mars']), one of the favorites of the court. The prince, good and kind, deigned to embrace me, and asked many questions during the half hour that he retained me with him; then, having turned towards his courtiers, he said, 'Eh bien! Vouet is well entrapped,' and immediately ordered me to paint the large pictures of his Chapel of Fontainebleau and of St. Germain. Upon my return home, two thousand crowns of gold were brought to me in a beautiful purse of blue velvet, besides all my expenses."

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HOLLAND

Rijk Museum, Amsterdam; Montalbans Tower, Amsterdam; Street Scene, Amsterdam; Street Scene, Rotterdam; Veen Kade, The Hague; Scene in Haarlem.

By Dwight L. Elmendorf, Lecturer and Traveler

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Mar. 15. OUR FEATHERED FRIENDS

Robin, Brown Thrasher, Barn Swallow, Song Sparrow, Red-headed Woodpecker, Mocking Bird.

By B. H. Parkes, State Ornithologist of Massachusetts.

June 1. GLACIER NATIONAL PARK

Morning Eagle Falls, Shoshone Lake, Lake Mary, Grinnell Lake and Mount Jackson, Inland Lake, Twin Medicine, Canyon McDonald Falls and Glacier Mountains.

By W. T. Woodman, Director of the New Park National Park.

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By Kingston Cor, Artist and Author

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MAY 1 1914
Vol 2 No 6

THE MENTOR

HOLLAND

DEPARTMENT OF
TRAVEL

Serial Number 58

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HOLLAND

By DWIGHT L. ELMENDORF

Lecturer and Traveler

THE MENTOR • DEPARTMENT OF TRAVEL • MAY 1, 1914

MENTOR GRAVURES

THE RYKS MUSEUM, AMSTERDAM
VEEN KADE, THE HAGUE
STREET SCENE, ROTTERDAM

STREET SCENE, AMSTERDAM
MONTALBANS TOWER, AMSTERDAM
SCENE IN HAARLEM

HOLLAND has been described as a "country of unpainted pictures." That is the artist's point of view; for his eye takes in the picturesque possibilities of the subject. To us it seems as if Holland is of all countries the one most often seen in pictures. While, no doubt, there are many "untouched pictures" in the miles of level Dutch landscape, art has surely shown a generous recognition of Holland's attractive scenery, and has celebrated its picturesqueness to all the rest of the world. Holland is a country of dikes and level meadow lands, of wind-mills and canals. From the point of view of an aëronaut the Dutch cities look like a map of Mars. This is especially true of Amsterdam, which, viewed from above, appears to be a network of canals. These canals are an attractive feature of the cities. In some cases the whole street is canal; in other cases the street is both "wet and dry"—a canal flanked by a street.

Imagine a country, in some spots lower than the sea, maintaining its existence only by constant vigilance and industry, fighting for its very life



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"THE HOUSE IN THE WOOD," THE HAGUE

This is Queen Wilhelmina's favorite place of residence. It is located in the forest park about one and a half miles from The Hague, and was the meeting place of the first International Peace Conference, held in 1899

and thousands of people drowned.

The Dutch are a careful, plodding, and industrious people, and they have profited by experience. As a result they are now not only holding their water enemy in check, but they have actually advanced upon the sea, and have taken from it sufficient territory to add materially to their cultivated lands. But the contest with the rivers and the sea has to be constant. A special body of engineers is appointed to look after the work, and the Dutch government spends annually several million dollars to keep the dikes in order and hold the ground. Water is confined in canals and in large basins; and the ever-faithful windmill, when not otherwise engaged, is employed to pump the water from the lowlands.

through the changing seasons against the one great enemy, water. The dunes or sand hills which line the coast serve as a barrier against the sea. These are reinforced by coarse grass, which holds the sand together. In some places the dikes are made of earth, sand, and clay, held together by willows, which are carefully planted so as to form a binder. In other places dikes are built of stone. The dikes are the fortifications against the inroads of the ocean, and also the floods in the rivers that flow through Holland to the sea.

When there are heavy rains in Germany the Rhine brings down a great additional volume of water, which has to be checked by the dikes and led away by the canals. Holland's fight against water has been a warfare of varying fortunes. At times in the past dikes have been broken, great tracts of land have been inundated,



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HOUSES OF PARLIAMENT, THE HAGUE

With the Queen's Fish Pond in the foreground

DIKES AND WINDMILLS

The dikes and the windmills are the two great factors of physical and commercial life in Holland. The dike safeguards the land; the windmill fans the currents of trade. Whether corn is to be ground, timber sawed, tobacco cut, paper manufactured, or water pumped, the long arms of the mill perform a willing and efficient service while the wind blows. The importance of the dike is reflected in the names of many Dutch towns. The word *dam* or *dike* is to be found almost everywhere. Amsterdam is the "dike" of the River Amstel (ahm'-stel); Rotterdam, the "dike" of the River Rotte; Zaandam (zahn-dahm'), the "dike" of the River Zaan—and so on. The thought of the protecting dike was generally in mind when a town was founded. The windmill is not only an untiring servant of industry, but is a sign of Dutch prosperity as well. You may hear it said of a Hollander, "He is worth ten millions." You are quite as likely to hear it said, "He is worth ten windmills."

It required dogged determination and persevering energy to make the history of Holland. The Dutch people successfully resisted Spanish domination at a time when Spain was a supreme world power, and then they built up a government of their own in a country where they had to fight for the very existence of the land. In government administration, in thrift and commercial enterprise, in exploration and colonization, in literature, and in arts, Holland has proved herself to be a wonderful little country. She has had much to say in the Congress of Nations. One of her chief cities, The Hague, is identified in everyone's mind with one of the most important world movements of modern times,—the International Peace Conference.

The population of Holland does not exceed 6,000,000, and there are only four towns having a population exceeding 100,000,—Amsterdam,



THE ROYAL PALACE, AMSTERDAM

The palace, formerly the town hall, was begun in 1648, finished in 1655, and cost 8,000,000 florins. It rests on a foundation of 13,659 piles, and its tower is 167 feet high. The weather vane on the tower represents a merchant vessel, formerly the crest of the city

The Hague, Rotterdam (rot'-er-dam; Dutch, rot-ter-dahm'), and Utrecht (u'-trekt; Dutch, oo'-trekt).

AMSTERDAM

This most interesting city is situated where the River Amstel enters the Zuyder Zee (zy'-der zee; Danish, zoi'-der zay). Just where the city lies there is an arm of the sea which goes by the odd name of Y or IJ (pronounced *eye*). Amsterdam is the chief commercial city of Holland; though in some branches of business Rotterdam disputes its supremacy. The city is of odd, semicircular shape, and is intersected by canals, which run in curves like the rows of seats in an amphitheater. Each of these semicircular canals marks the line of the city walls and moat at different times. Other canals cross these in such a manner as to cut the city up into a number of islands. The old part of the city lies in the very center, inclosed by the inner semicircular canal. At one end of this canal is the "Weepers' Tower," which takes its name from the fact that it stands at the head of what was the old harbor, and was the scene, therefore, in ancient times, of many sad leavetakings. There wives and sweethearts said goodbye to the men who went "down to the sea in ships."

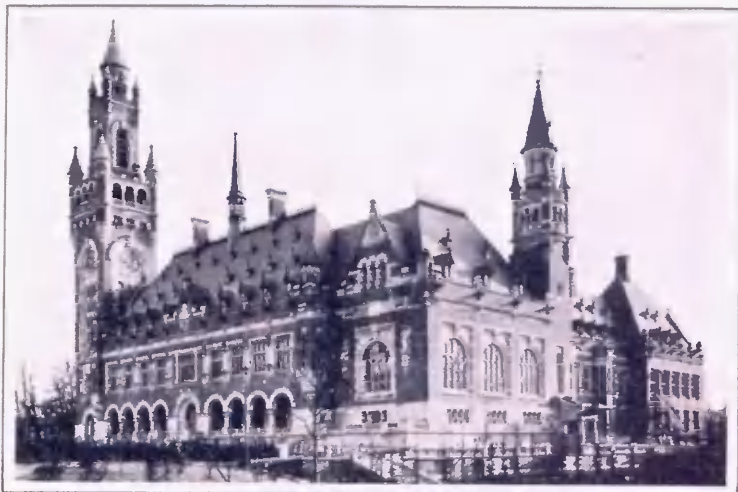
Amsterdam is supposed to have originated about 1204, when Gysbrecht II, Lord of Amstel, built a castle there. It came to be really important about the end of the sixteenth century, when the wars with Spain had ruined Antwerp, and many merchants, manufacturers, and artists left there and settled in Amster-



THE GATE OF THE STADTHOLDER.
THE HAGUE



THE NEW THEATER, AMSTERDAM



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PALACE OF PEACE, THE HAGUE



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THE RIDDERZAAL, THE HAGUE

The old Ridderzaal on the Breunenhof is the ancient castle of the counts of Holland. The most modern improvements, such as electricity and telephones, have been installed in this ancient structure. The grand assembly hall seats two hundred and eighty, and is lighted by eight immense chandeliers of antique style, containing fifty-four lights each.

terest of an artist, and the Ryks Museum contains a wonderful collection of Dutch art and historic relics.

dam. The population of the city today is close to 600,000, and it is one of the busiest markets in Europe, doing a large business in imports, especially in the products of the Dutch colonies.

The city, moreover, is very beautiful. The main canals are lined with avenues of elms, and they offer

a picturesque appearance and a pleasant shade. The streets are full of life, and their interest is enhanced by the varied activities of those who walk and ride on the paved roads and others who ply oddly constructed boats through the waterways.

A CITY BUILT ON PILES

The costumes, while not so picturesque as those to be found in the country districts, are interesting to the traveler from other lands. The houses are built on piles driven into the soft soil—a fact that the witty old Erasmus of Rotterdam turned to jest by saying that he knew a city whose inhabitants dwelt in the tops of trees like rooks.

There are so many things in Amsterdam of historic, literary, and art interest that no one can expect to "do the city" and do it thoroughly in the brief time usually allotted by the ordinary tourist. For the student of art there is enough to fill a month's time. The home city of Rembrandt naturally holds the in-

RYKS MUSEUM

This museum is an impressive stone and brick building, constructed in 1877-1885, and filling nearly three acres of ground. It holds a place among the greatest museums of the world, and in its devotion to its own particular subject—Dutch art and history—it is unique. It is not the lover of art alone who will find the place fascinating: the historian will be held by

the military, naval, and colonial collection; the antiquarian will linger over the old works in gold and silver, the models of ships of different periods, antique books and furniture, textiles and stained glass; while the artist will regard the picture galleries as a treasure house.

For the artist, if interested in the Dutch masters of art, the museum is the one particular place in Europe. There about him he will find some of the most celebrated works of Rembrandt, Franz Hals, Paul Potter, Jan Steen (stane), Hobbema (hob'-be-mah), and other Dutch painters.

The picturesque old buildings of Amsterdam, especially those in the inner city, will delight the visitor. Many of these



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• A STREET IN AMSTERDAM

have great historic interest—notable among them Admiral de Ruyter's (ry'-ter; Dutch, roi'-ter) house, bearing his portrait in relief on its front, and a little beyond that the old Montalbans Tower.

The Royal Palace is a solid building which was begun in 1648, just after the Peace of Westphalia, and was finished in the course of seven years at a cost of 8,000,000 florins (\$3,216,000). It is not a beautiful building; but in its structure and its inner equipments it is interesting as showing the character of Dutch life and government. You bring from a visit to the palace an impression of the solidity, power, and the

enduring virtues that are the ancestral inheritance of the Hollander.

No visit to Amsterdam is complete without a sight of the Zoölogical Garden, which is one of the best in Europe, and a trip out to the unique little Island of Marken. There in that odd spot you will find all the picturesqueness of Holland in solid deposit. Gaily colored costumes are everywhere; houses are queer in structure and in furnishing; and manners and habits of life are peculiar and interesting. But let the visitor be cautious in Marken. It has of recent years come to be a show place, stocked with all sorts of Dutch articles of no special value, most of which are manufactured solely to catch the fancy of the unwary tourist.

HAARLEM

On returning from Marken the traveler will find it worth his while to run west to the quaint old town of Haarlem (hahr'-lem). This is the city of the governor of the province of North Holland, and is one of the cleanest and neatest towns in the Netherlands. Its population is something over 70,000, and it has the appearance of prosperity and welfare. During the Middle Ages, Haarlem was the residence of the counts of Holland, and was the scene of several important military engagements between the Dutch and the Spaniards. It is famous for its horticulture, and furnishes bulbs to every country in Europe and North America. Along about the middle of spring a wonderful sight may be seen in the lands surrounding Haarlem. Whole fields of hyacinths, crocuses, anemones, tulips, lilies, etc., offer a brilliant variety of color and fill the air with delicious perfume. It is a feast for the senses indeed!



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SAINT PETER'S CHURCH, AMSTERDAM

ROTTERDAM

Situated about thirty miles south of Amsterdam and Haarlem is Rotterdam, the second largest town in the Netherlands, which has a population of about 370,000. To some it is known chiefly as the home of the illustrious Erasmus, who was born there in 1465. In the great marketplace of Rotterdam there stands a fine bronze statue of Erasmus.

To merchants Rotterdam is known as one of the busiest import cities on



THE POSTOFFICE, ROTTERDAM

the Continent; as in its import trade it is exceeded only by Hamburg and Antwerp, while its cattle market is the most important in Holland. There is much life in Rotterdam, and plenty of entertainment to enliven the visitor who goes there for other purposes than those of trade.

Boyman's Museum contains a most valuable collection of Dutch art, and the churches, parks, and public ways are attractive and interesting. Down at the large docks you will find busy scenes; at the Wilhelmina Kade especially, where the great passenger steamers lie. You will meet that name *Kade* wherever you go in the towns of Holland. It means quay, and the different thoroughfares distinguished by the name are either quays or else have been quays in times past, and in the course of the city's growth have become streets with waterways in them.

You will be impressed with the vast multitude of bridges in Rotterdam. I do not know that they actually exceed in number the bridges of Amsterdam; but they appear to, for many can be seen from almost every point of view. The service of the canal to Holland is manifold, and this is true in winter as well as in summer. Over the frozen surface of the canal children skate to school, women skate to their shopping, and those who have time for recreation skim the icy surfaces from town to town in skating trips.

THE HAGUE

There are many towns in Holland to invite the traveler, and most of them will delight him as well. This is especially true of Utrecht, Dordrecht, and Delft, the last famous the world over for its pottery. It is well, however, when making a visit to Holland, to save The Hague until the last.

The Hague is the political capital of Holland, and in some ways the most beautiful and interesting of all Dutch cities. It is a most cosmopolitan town, and its population includes many distinguished people. Among the cities of Holland, The Hague leads in culture and refinement, as Amsterdam and Rotterdam do in commerce. It is, moreover, the most attractive city. In neatness and in cleanliness it is claimed that The Hague cannot be excelled by any city in the world. You are willing to believe that when you are there.

THE HOUSE IN THE WOOD

The full Dutch name of this city of royalty is 's Graven Hage ('s grah'-fen hah'-ge), which means "the count's inclosure." The name was given to it originally when it was a richly wooded plain and a hunting resort of the counts of Holland. It is now the residence of the queen of Holland and the seat of government, where most of the important national transactions of the last three hundred years have taken place. There is no great amount of business at The Hague. It is a place of important political affairs and of social life and enjoyment. The life there is distinguished for its gaiety, and the society for its distinction. Great interest naturally centers in "The House in the Wood," a most picturesque château erected in 1645 for Princess Amalia, consort of Prince Frederick Henry, son of Henry the Silent. This is the favorite home of royalty. The most interesting apartment in the palace is the Orange Room, which was prepared by the princess as a memorial to her husband, and has been the scene of many important diplomatic and social events. The first International Peace Conference, at which twenty-six powers were represented, met in this room in the summer of 1899. The House in the Wood is beautifully furnished and decorated, and, more than the usual royal residence, it realizes the meaning of the word "home."

ATTRACTIONS OF THE HAGUE

The population of The Hague is more than 240,000, and it has, besides The House in the Wood, a number of notable features. There is the celebrated picture gallery called the Mauritshuis, the Municipal Museum which, next to the Ryks, is the finest in Holland, the Mesdag Museum, which contains among other art treasures a fine collection of pictures by the Barbizon painters, and the Steengracht Gallery, which is rich in modern French and Dutch paintings. The quaint old Hall of the Knights will attract attention for its historic interest, and so will the beautiful and imposing national monu-



GROOTE KERK, DORDRECHT

This church dates from the fourteenth century. Its tower is two hundred and thirty feet high

ment, which was set up in 1869 to commemorate the restoration of Dutch independence and to honor Prince William Frederick of Orange.

Altogether The Hague is a delight to the traveler. Thackeray exclaimed over it, "The brightest little brick city, with the pleasantest park to ride in, the neatest, comfortable people walking about, the canals not unsweet, and busy and picturesque with life!"

SCHEVENINGEN

It might be Brighton or Margate, and, except for the swarm of hooded beach chairs, it might be Coney Island, this popular seaside resort of Holland. Most of the features familiar to those who frequent the sea coast resorts of other lands are to be found at Scheveningen. There is the wide, gradually

shelving beach, ceaselessly washed by the rolling surf, crowded with people of all ages and stations, bobbing in the water, frolicking on the beach, or sedately seated in the shaded chairs. Back on the beach runs the long line of hotels and cottages that we find at all great ocean resorts.



THE CATHEDRAL, UTRECHT

The cathedral was erected in 1254-67. At the time it was one of the finest and largest churches in Holland



ON THE BEACH, SCHEVENINGEN

The pleasure of playing on the seashore is much the same wherever humanity is found, and no matter what the locality may be the pleasure in all places finds pretty much the same forms of expression.

Scheveningen (shay'-ven-ing-en) began its life as a fishing village away back in 1400. It is situated about three miles from The Hague, and has been a bathing resort since 1815, growing in popularity and population until now the annual number of visitors is about 40,000, chiefly Dutch and German, but including also many Britons and Americans. The season runs from the first of June to the end of September, and, just as in the case of other summer resorts, its activities are at their height about the first of August.

Aside from its many attractions as a summer resort, Scheveningen has some historic interest. It was from there that Charles II set sail when he returned to England to assume the crown at the time of the Restoration. This was in 1660. Thirteen years later that sturdy naval hero Admiral de Ruyter engaged in a sea battle off Scheveningen, and there defeated the combined forces of France and England.

DUTCH COUNTRY LIFE AND PEOPLE

For those who would know Holland and the people, no trip would be complete that merely included a few of the prominent cities. Take your pack if you care for tramping, or engage a car if you prefer to ride: you will find the roads good. Then go through the country and meet the people in their simplest condition. The Dutch farmer has not changed in several hundred years. He is a thrifty, contented individual, and his life will interest you. You will find the country families hospitable, and you will learn much from them that the city Hollanders have not told you. As you go through the farm districts you will be impressed with the varied color and the picturesque qualities of everything. And though you may not be an artist you must, in the course of a sojourn in Holland, feel the stir of art consciousness.

Aptly indeed has Holland been called "a land of untouched pictures."

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THE MENTOR READING CIRCLE

The travel impressions of an artist are always interesting. Mr. George Wharton Edwards in his book, "Holland of To-day," presents with brush and pencil a vivid and attractive picture of life and natural conditions in the Netherlands:

★ ★ ★

"The first impression that the traveler in Holland gets is in one respect similar to that given by the far western prairie regions, and the broad, wind-swept flat country with comparatively few trees, and lying open to the gales of the North Sea, has a little of the same bare aspect. But with this is mingled a most decided aspect of novelty. Here the fields are cultivated with the care of suburban market gardens, and are separated by long V-shaped ditches, through which the water runs sluggishly some feet below the surface of the ground. Looking across them, one sees broad, brown, velvety-hued sails moving in various directions among the growing crops; the roadway is on an embankment, running high above the land, frequently crossing canals lying far enough below for the brightly painted barges with lowered masts to pass freely, generally without the need of drawbridges.

★ ★ ★

"The passenger boats, once so common in the canals, are fast disappearing; like the diligences, they have been replaced by the system of tram-cars which now cross the country, but here and there this old-fashioned means of communication between the towns and villages still survives, and it is certainly a delightful experience to make a journey on market day in one of these arks. It is generally a long and rather narrow boat, low in the water, and usually painted green and white, with a low-roofed deck cabin divided into two compartments running the entire length, with clean board seats, and tiny lace-curtained windows, the floor scrubbed with sand until it is almost as white as snow. The roof is covered with a mixture of sand and pulverized shells, on a foundation of bitumen to hold it. It is most delightful to sail or be pulled along by 'boy power' through the country between the 'pol-larded green banks' and look upon the

changing landscape and the brown-armed mills in legions engaged in battle against the water enemy.

★ ★ ★

"The very laws of nature have here been reversed, for disregarding the injunction, every house is built upon the sand, and the whole coast is held together practically by straws. There being little or no wood in the country whole forests have been brought hither in ships and buried as pile foundations for the cities. Save in the Island of Urk in the Zuyder Zee there is not a stone to be found anywhere. Yet artificial mountains (almost) have been brought in vessels from Sweden and Norway and in masterful and ingenious manner erected as barriers against the sea."

★ ★ ★

Concerning the people of Holland, Mr. Edwards has this to say: "The superficial observer will perhaps find that the people move more slowly and deliberately than his standard demands; that there are not enough of the quaint costumes, of which he has read so much, to be seen in the large centers, to satisfy his sense of the picturesque; but for him whose eyes are open to the glory of attainment and the greatness of art, whose mind is attuned to effects of environment upon the development of character, who can appreciate the brave and successful attempts of a people grown out of the very soil to ameliorate sorrow, poverty, and suffering, and who have succeeded in spite of adverse conditions and climate in establishing an almost ideal form of civilization and government, I say no land has so much to offer as little Holland. As the poet says:

"What land is this that seems to be
A mingling of the land and sea?
This land of sluices, dykes, and dunes?
This water-net that tessellates
The landscape? This unending maze
Of gardens, through whose latticed gates
The imprisoned pinks and tulips gaze;
Where in long summer afternoons
The sunshine, softened by the haze,
Comes streaming down as through a screen
Where over fields and pastures green
The painted ships float high in air,
And over all and everywhere
The sails of windmills sink and soar,
Like wings of sea-gulls on the shore?"

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56. The Conquest of the Air
57. Court Painters of France

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The next number of The Mentor, to appear on May 15, will contain six beautiful pictures in full colors

OUR FEATHERED FRIENDS

Robin, Brown Thrasher, Barn Swallow, Song Sparrow, Red-headed Woodpecker, Mocking Bird.

By E. H. FORBUSH, *State Ornithologist of Massachusetts*

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June 1. GLACIER NATIONAL PARK

Morning Eagle Falls, Shore Line of Lake Saint Mary, Gunsight Lake and Mount Jackson, Iceberg Lake, Two Medicine Camp, McDermott Falls and Grinnell Mountain.
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An interesting, authoritative presentment of the character and work of this great master, accompanied by representative examples of his work.
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THE MENTOR

OUR FEATHERED
FRIENDS

DEPARTMENT OF
NATURAL HISTORY

Serial Number 59

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OUR FEATHERED FRIENDS



A YOUNG ROBIN

By EDWARD HOWE FORBUSH
State Ornithologist of Massachusetts

THE MENTOR

DEPARTMENT OF NATURAL
HISTORY

MAY 15, 1914



MENTOR PICTURES

ROBIN • RED-HEADED WOODPECKER
SONG SPARROW • BROWN THRASHER
BARN SWALLOW • MOCKINGBIRD

A FEW among the many birds that are native to America have become greatly attached to civilization. These take advantage of the opportunities afforded for food and shelter by the industries of the agriculturist, or choose their nesting sites within or about the dwellings of man. Such little friends in feathers appeal strongly to our sympathies, and perhaps none is more widely known or will better repay close study than those considered here.

ROBIN

Comes the dawn with bird song. Sky and sea are hardly reddening when the chorus of the robins swells along the shores of the Atlantic. From Maryland to Labrador the glad birds greet the day, carrying the tidings of the morning to every village, town, and farm. The melody rolls slowly westward over forests, rivers, and plains, until at last it passes the barrier of the western mountains, and, in one grand wave of song extending from Oregon to Alaska, breaks on the Pacific Coast.

The robin's song recalls to mind the fragrant orchard, the verdant, well kept lawn, the happy homes along the village street, and the voices of children playing in the afterglow. His simple lay is all melodious, all delightful, loud but not vociferous, fervent without ecstasy, with so many changes that its repetitions do not pall upon the ear. Robin is not always the loudest singer in the morning chorus or the best; but usually he is the prevailing one.

No bird is better known to the people of the northern states, none is more intimately associated with the old home and the days of childhood, than Robin Red-breast. Nevertheless, he is not a robin nor a red-breast, but a brown-breasted migratory thrush. The Colonists named him after the English robin, the immortal red-breasted bird that covered the Babes in the Wood with forest leaves. The name still sticks, and to the American people he will be "robin" to the end.

The secret of Robin's popularity is that he is one of the common people, a good mixer. He is hardy, strong, and bold; but withal neighborly. The well tilled farm, the yard, the orchard, and the roadside are good enough for him. He comes early and prepares the way for the finer artists that are to follow, and his coming "has more to do with human happiness than many a philosopher has found out."

Year after year he returns to the old place. He knows all the folks, and feels at home. Confident, he hops about the yard, strikes an attitude, pounces upon the early worm, steals the cherries, and scolds the entire neighborhood.

Most northern gunners spare the robin; but he is still pursued as game by immigrants, and by many people in the South. Nevertheless his name is legion, and so ever "at sunset on the tops of the tall maples which look heavenward he carols his simple strain."

BROWN THRASHER

Our thrasher is preëminently a singing bird. When we first hear the male in early spring it seems as if he had never sung so well before. The joyous bird takes his stand on some tall tree by the roadside or on a branch, part way up a sapling in some bushy pasture, and there pours forth an endless succession of loud, vociferous song. His enthusiasm seems boundless, his endurance incredible; but to my mind his song seldom produces the exalted effect of really fine bird music. One strain from the song of the



A ROBIN AND ITS YOUNG

OUR FEATHERED FRIENDS

hermit thrush is worth the whole of it; but in its way it is remarkable. Someone has said that the thrasher's song is one grand improvisation without recognizable form or theme; yet, like a Liszt rhapsody, it gives the performer full scope to see what he can do with his instrument.

In my boyhood days the farmers called the thrasher the "planting bird," because he stood on a tree by the fence in corn-planting time and sang, as they translated, *Drop-it, drop-it, drop-it; cover-it-up, cover-it-up, cover-it-up; I'll-pull-it-up, I'll-pull-it-up!* The thrasher is not so much a bird of the dooryard as is the robin or the mockingbird. He is associated in the mind with spring tasks afield, corn planting, and driving home the cows. A few oats scattered about the yard may lure him there in spring-time; but usually the summer sees him domesticated in some nearby pasture or sprout lot, where the young are reared. In autumn his joyous whooping ceases, and a mournful whistle is heard as he convoys his mate and young among the undergrowth. He seems saddened and dejected that the golden summer season is past, and that he must soon leave the one spot that he can call home and become a wanderer over the face of the earth.

BARN SWALLOW

See the merry swallows in the old barn, flitting rapidly to and fro, in at the open door, out at the swallow hole, chattering joyously, settling light as so many feathers on their bracket-shaped, mud-built nests, their mouths stuffed with insects taken from the air to fill the gaping throats of their jolly little youngsters, some of whom are already trying their wings and noisily greeting their returning parents!

How many country associations cluster round the swallows! Their busy twitterings recall wide fields of waving grass, the smell of new-



ROBINS

From the drawing by J. J. Audubon, F. R. S.



BROWN THRASHER'S NEST

This nest is placed on the ground among wild geraniums, daisies, and dandelions in bloom

mown hay, littered farmyards, well filled barns, and lowing cattle. We hear the crowing of the cock and see the breaking of the summer day when the happy swallows mingle their musical notes with the bird songs of the dawn.

The swallows are normally troglodytes or cave dwellers, like some of the forerunners of our race, and before America was settled they dwelt in holes in the ground like foxes, in hollow trees like the wood folk of mythology, or in caves in the rugged cliffs of riverbank or seashore.

"So lowly," says Dr. Coues, "is the natural habitation of these winged messengers of the changing seasons," and yet when the sound of the woodman's ax heralds the settlement of the land the twitter of the swallow responds like an echo, and the glad bird hastens to fold its wings under a sheltering roof. At once it becomes the

friend and dependent of man, cheering his labors and destroying his insect foes by thousands and tens of thousands.

The ancients surrounded the swallow with mystery. Its name appears often in folklore. Only yesterday we were assured that swallows passed the winter in torpidity, concealed in the mud at the bottom of lakes and marshes. There is still an ancient superstition that to kill swallows will make the cows give bloody milk; and the ancients believed that the swallow was a reliable barometer. When he was flying high it was a sign of fair weather; low flight foreboded rain—and there is more truth than superstition in this.

Wilson calculated that a swallow, flying at its ordinary daily rate, would circle the globe eighty-seven times in ten years. The rapid flight of the barn swallow exhibits the very poetry of motion.



BROWN THRASHER
Female bird brooding her young

O U R F E A T H E R E D F R I E N D S

See the mother bird swing low over the lake, lightly dipping her breast and wings into the water, then zigzagging and circling away like an errant meteor until she meets one of her teasing offspring, when each rises gracefully in the air, describing an arc of a circle until their bills meet! Apparently they kiss and part. In reality she has fed the youngster on the wing as lightly, easily, and rapidly as she breasts the gale or dips her wings into the limpid flood.

MOCKINGBIRD

The full moon climbs the sky above the plains of Florida, touching the edges of the hanging Spanish moss that drapes the great live oaks,



SWALLOWS

and throwing her magic spell over all the rich, luxuriant plant growth fostered by man's care in this semitropical land. Inspired by passion and imbued with the spirit of the witching hour, a feathered minstrel embowered in magnolia bloom pours out his very soul in rhythmic, rapturous song. It is one of those rare occasions when the spell of a perfect night has wrought to his utmost pitch of feeling and expression an exceptional singer of a gifted race. The creature seems spiritual. He appears to have lost weight and substance as he flutters like a great moth among the lights and shadows of the magnolia tree. Now he perches for long minutes while his whole frame quivers and thrills with the rush and outpour of sweet sounds. Now he rises, fluttering through the branches, until, clear of them, he floats far upward on quivering wings, swinging in spirals through the warm, scent-laden air, while his ringing notes seem to express the utmost ecstasy of which a bird is capable; until at last, the effort seeming to exhaust his abounding energy, he flutters slowly down through the bloom-covered boughs, quivering, clinging, but ever slowly falling,

OUR FEATHERED FRIENDS

exhaling all his strength in song, which rises in power and ardor as the singer falls. Exquisite trills and gushes, liquid and sweet, swell the tide of melody which rises as he floats to earth at last in a burst of incomparable vocal power. And there, for the moment, he crouches panting, with wings outspread, as if his very life were going out in this supreme effort of musical expression. Again he rises as if borne on the wings of song—and so he sings throughout the livelong night.

Such is the action of the mockingbird at its best. The song itself is beyond the power of man to describe or to take down in musical notation,—a performance unequaled by any bird whatsoever in any land. It is not mere imitation, but composition, improvisation, creation. I have called the mockingbird a minstrel. He is a real musician. Audubon says that this bird as a singer is so far superior to the famous nightingale that it is absurd to compare them. Those who have heard only the inferior music of caged mockers or even the ordinary daylight song of the free birds, which consists largely of imitations of the notes of other birds, varied by reproductions of common sounds of civilization, can have no conception of the finest song of the mockingbird. Ordinarily in the daytime the bird is a harlequin, interrupting its most exquisite productions with ludicrous repetitions of the barking of a dog, the mewing of a cat, or some street sound.

The mocker reaches his highest transports of melody in the lowlands of the gulf states. The range and versatility of his powers are amazing. He has been known to change his tune eighty-seven times in seven minutes, and can imitate anything from a warbler to an eagle; but his lays are mostly joyous, and he never reproduces anything like the sad moaning of the mourning dove.

The mockingbird deliberately prefers the association and companionship of mankind, often building his nest under the planter's windows or in the yard of some negro's lowly hut. Sometimes the nest is hidden cunningly in a bush or thicket, and there, while the male sings from tree to tree, the female guards her hidden treasures.

This feathered genius lends no inconsiderable charm to many a southern

home. His domesticity, droll ways, cheery presence, wonderful versatility in mimicry, and above all his outpouring night song with its infinite change of theme, have made him perhaps the one bird most dear to the heart of the Southland.



YOUNG RED-HEADED WOODPECKERS

RED-HEADED WOODPECKER

Rrrrrrrrrrrrrrrrrr! drums the woodpecker at daybreak on the roof. How many times a second his beak strikes the shingle no one has ever been able to tell. He seems to love to awaken the sleepers. He likes to sit on a telegraph pole, fence post, or roof, and drum away, or patter over the shingles.



A MOCKINGBIRD

This handsome bird is active, robust, hardy, versatile, pugnacious,—all that goes with red-headedness. Someone says that “all woodpeckers are red-headed”; but in reality only the males of most species “wear the crimson,” and most of them have but a small patch of red. The red-head stands alone among American woodpeckers in having the entire head and neck red all round. In contradistinction to the human race the heads of the young are gray; but they are all potentially red-headed. The red-head is noteworthy for having awakened the latent enthusiasm of Alexander Wilson, whose mind was attracted to the study of birds by its splendid appearance. In Wilson’s time no bird in North America was more universally known. It is said to have been common then in New England, where it is rare now; but elsewhere it is still quite generally distributed throughout the United States, from the Atlantic to the Rocky Mountains.

In mating time the males pursue the females unremittingly until their attentions are accepted; but even then some fickle fair one may be tempted to flirt with another's spouse. This leads to a duel on the spur of the moment, without seconds or preliminaries.

The red-head is a skilful carpenter. He sinks a shaft in some dead branch of a tall tree, and there digs out his bare, unfurnished apartment; but he will adapt himself to circumstances, and on the prairie a fence post or a telegraph pole serves his purpose if nothing better offers. In such a place Maurice Thompson found a nest made by chipping out the inner surface of two upright parallel fence posts, the eggs resting between them in a cup-shaped hollow hewed from a horizontal rail which passed through them.

The red-head is fond of the good things of life. Cider, ripe melons,

red apples, luscious pears and cherries, corn and wheat, are some of the things he relishes, and he always selects the handsomest and ripest fruit. He is not at all confined to a woodpecker diet of destructive borers, ants, and caterpillars. He seeks out brilliant beetles and beautiful butterflies and moths with which to allay the ready appetites of his hopeful brood. In times of prosperity he prepares for adversity. Individual birds have been known to pick up grasshoppers in summer and wedge them into cracks and crevices in posts, trees, or buildings, thus storing them up for winter use, and they have been seen to hide away corn, beech nuts, and acorns in cavities of trees, under loose boards or shingles, and even in cracks in railroad sleepers.

Notwithstanding some bad habits, the red-head must be regarded as a friend to man because of the enormous number of destructive insects he slays.

SONG SPARROW

Silver tongue! Little brown singer of the fields, what tinkling rills



BABY BARN SWALLOWS

These young birds are learning to walk a plank

of melody spring from your spotted throat! On mountainsides, in lowly valleys, on desert and marsh, wherever in this great country of ours the feet of man are planted on the soil, you raise a cheery song of praise! From Mexico to Alaska, from Florida to Nova Scotia, song sparrows come and go.

Those of the far Northwest are larger and darker than ours; those in the desert paler; one race inhabits the valley, another the mountain, another the shore, and still another the islands of the sea. Ornithologists have named some twenty varieties; but they are all song sparrows. We must not confuse this sparrow with the house sparrow or so-called English sparrow, a songless immigrant from Europe, or with the little chipping sparrow with red cap and gray breast that comes about the doorstep for crumbs. The spotted breast of the song sparrow should distinguish it from either.

The farmer knows our bird as the ground sparrow or ground bird. In the North it is one of the first harbingers of spring. The song delights us in tenfold measure, coming as the prelude to the universal hymn. A gifted writer has said that the song sparrow sings from the snow-powdered

OUR FEATHERED FRIENDS



A RED-HEADED WOODPECKER

then went fifteen feet up among some short branches of an elm, where they reared their young safely. Song sparrows nesting near streams quickly learn to place their domiciles above the flood level. They are wiser than men, who go back to drowned-out homes when the flood has passed, and thus invite further disaster. Unusual floods often overtake inexperienced birds, however, and I once saw a song sparrow after a deluge trying to mother a little ruffed grouse chick whose own mother seemed content to share her offspring with the little brown sparrow.

trees in February, and in March comes out on a bush and tells us that the buds are swelling and that it is really spring. It sings to the sunshine, to the storm, and to all the seasons, for every month in the year, North or South, its lay may still be heard. It is the most persistent singer of them all.

A common refrain is represented by the New Bedford rendition given by Thoreau,—*Maids, Maids, Maids—hang on your tea-kettle-ettle-ettle-ettle*. But the bird, having repeated this from once to a score of times, may leave it, and take up another strain, repeating as before. Individual song sparrows have seven or more simple lays, all charming.

Dr. Brewer asserts that only the young and inexperienced birds nest on the ground, and that the older ones choose bushes. However that may be, a pair that built a nest on the ground in my garden and lost their first brood to the cat, nested again in a blackberry bush, and, having had a similar sad experience there, they



A MOCKINGBIRD

OUR FEATHERED FRIENDS

The song sparrow likes to be near a brook or river in the valley or a spring on the mountain. The tinkle of bird songs around the margin of a forest lake is largely his; but he is at home in the berry bushes in the garden, where he eats cabbage worms and many harmful caterpillars, moths, and plant lice, as well as numerous seeds of many noxious garden weeds.



THE FEATHERED NEST AND SPECKLED EGGS OF
THE ENGLISH SPARROW

Man has no better friend in feathers than this gentle bird.

HOW BIRDS BEFRIEND US

Are the birds really our friends? Are they actually useful to us or necessary to our existence? Dawson says: "The birds live, we live, and life is sufficient answer unto life." But let us not put aside too lightly the relations of birds to human life. Birds are our friends unwittingly in many ways of which, commonly, we are unconscious. The annual sweep



SONG SPARROWS

OUR FEATHERED FRIENDS

of migratory bird life from zone to zone, the return to the home, the nesting, the mating, and the rearing of the young all are a part of the policing of earth and air for the good of all earthborn creation.

Birds form a vast aerial army for the repression of various smaller forms of life, including destructive insects, which it is a part of their duty to hold in check, and thus help to so preserve, unimpaired, the balance of life upon the earth, that even man himself may live and thrive. The vast numbers, tremendous increase, and insatiable voracity of insects and other pests would soon devastate the earth were it not that birds and other natural enemies of these creatures suppress the increase by constantly destroying the surplus. It is estimated that the birds in Massachusetts destroy 21,000 bushels of insects each day, and that Nebraskan birds eat 170 carloads daily. Insects are now estimated to injure our agriculture and forests to the extent of one billion dollars per year. If we can protect the birds and increase their numbers we may greatly lessen this vast loss.



A YOUNG WHITE-THROATED SPARROW

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By W. T. Hornaday



THE MENTOR READING CIRCLE



"The study of birds develops every kind of æsthetic sensibility; it is a pleasure and a benefit to see the beauty of their coloring, the grace and ease of their motions, and to hear the sweetness of their song; and when this is awakened in you, the more vital elements of love, sympathy, and helpfulness will naturally follow."

★ ★ ★

It was a love of birds such as this that inspired the late naturalist, Professor W. E. D. Scott, through a lifetime of devoted study, travel, and exploration.

★ ★ ★

Professor Scott was as much a lover of birds, as he was a student of them. He did not consider birds as a class. He regarded them as individuals, and as such he grew to know them. He declared frequently that the chief joy of his life work was that it placed him in a position where he could observe birds as *individuals*.

Most of us think of birds only as a class. We call them robins, wood-thrushes, bluebirds, and catbirds. "This does not seem remarkable," Professor Scott observes, "because our point of view of foreigners of our own kind, human beings, emphasizes it. For example, our conventional idea of Chinamen is of a race and not of individuals, and this comes about because of our lack of opportunity to associate with Chinamen. It is the same with robins, bluebirds, catbirds, or wood-thrushes."

★ ★ ★

The naturalist knows the animals by classes, but in a more devoted spirit he makes friendships with individuals. Professor Hornaday has noted this more than once. He frequently refers to his own extensive acquaintance with individual animals, for many of whom he has his own pet names.

It is only by close association through the year that such acquaintanceship with animal life is possible. Getting on good terms with birds is a matter of years. Professor Scott not only knew them and visited them in their own haunts, but he entertained them as well. His picture of the bird hostelry that he constructed in Princeton gives us an idea of the complete

understanding and fellowship that may be established with feathered friends.

★ ★ ★

"Imagine a room twenty feet square, where over a hundred birds are enjoying liberty. Here are many robins, wood-thrushes, and bluebirds, the Baltimore and orchard oriole; bobolinks fly about as gayly as over the grass fields in spring. There are some eight or nine of these last-named birds, most of them males, and for two-thirds of the year, from January until late in August, their song is incessant. Here are thrushes from Europe, and the starling that characterizes that region; a number of kinds of starlings from India, and some babbling thrushes from that country. Meadow-larks form an entertaining group as they stroll about the floor, examining with apparent curiosity and interest every blade of grass of the fresh turf supplied daily. Song-sparrows find congenial shelter in thickets, and blue jays, as well as green jays from Mexico, add to the vivacity of the scene. Cardinals and rose-breasted grosbeaks, as well as their relative, the blue grosbeak, are all represented. Mockingbirds, catbirds, and thrashers fly from one tree to another in the room (for it is large enough to have some six or eight small trees reaching from the floor to the ceiling) and seem to be as full of life and song and interest in affairs, as though out of doors.

★ ★ ★

"Here is a robin with a nest in the corner setting on her eggs, or a pair perhaps feeding young. In a calabash gourd at another point bluebirds find a place they like for breeding. It is a heterogeneous company, and the picture is at first confusing, both as to motion and sound. As one becomes accustomed to the scene, new details present themselves. A plover finds to his liking the vicinity of the shallow water tank which serves as brook or pond for these birds, and rails peep out of the grass, or run nimbly from one tussock to another, pausing on the way to inspect the attractions of the feed dishes. Many of these birds have been in captivity for six or seven years, notably robins, bluebirds, grosbeaks, and orioles; while the plover has been a member of this society for five years."

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GLACIER NATIONAL PARK

Morning Eagle Falls, Shore Line of Lake Saint Mary, Gunsight Lake and Mount Jackson, Iceberg Lake, Two Medicine Camp, McDermott Falls and Grinnell Mountain.

By W. T. HORNADAY

Director of the New York Zoölogical Park

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Vol 2 No 8

THE MENTOR

GLACIER
NATIONAL PARK

DEPARTMENT OF
TRAVEL

Serial Number 60

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GLACIER NATIONAL PARK

By WILLIAM T. HORNADAY
Director New York Zoological Park

THE MENTOR • DEPARTMENT OF TRAVEL • JUNE 1, 1914

MENTOR
GRAVURES

TWO MEDICINE CAMP • ICEBERG LAKE • McDERMOTT FALLS AND
GRINNELL MOUNTAIN • GUNSIGHT LAKE AND MOUNT JACKSON
SHORE LINE OF LAKE ST. MARY • MORNING EAGLE FALLS

OUT of the hurlyburly of material progress and the general destruction of things beautiful there has arisen a colossal sanctuary of wild nature. Four years ago the birth of Glacier National Park created little more than a ripple; but generations yet unborn will some day celebrate that event. Of all scenic assets of the American people this stupendous park is the greatest, and, like the Grand Canyon of the Colorado, it is in a class by itself.

Of the really great scenic resources of this nation, Glacier Park is conspicuously the one that is newest, least known, and least appreciated. In size, beauty, grandeur, and scientific interest it literally staggers the imagination. Fortunately it contains no valuable minerals, no cornfields, no grazing grounds for sheep or cattle, and no valuable water power. On the auction block it would be worth the price of its standing timber, and nothing more. As a scenic wonderland, and a summer playground for forty generations of Americans, it is worth \$90,000,000; but east of St. Paul, Glacier Park is about as well known as Kiateuer Falls, and no more. That is the fault of the advertising men; but the real loss falls on the public.

The remarkable thing about Glacier Park is the unbelievable manner in which so many great features have been brought together by the prod-

GLACIER NATIONAL PARK

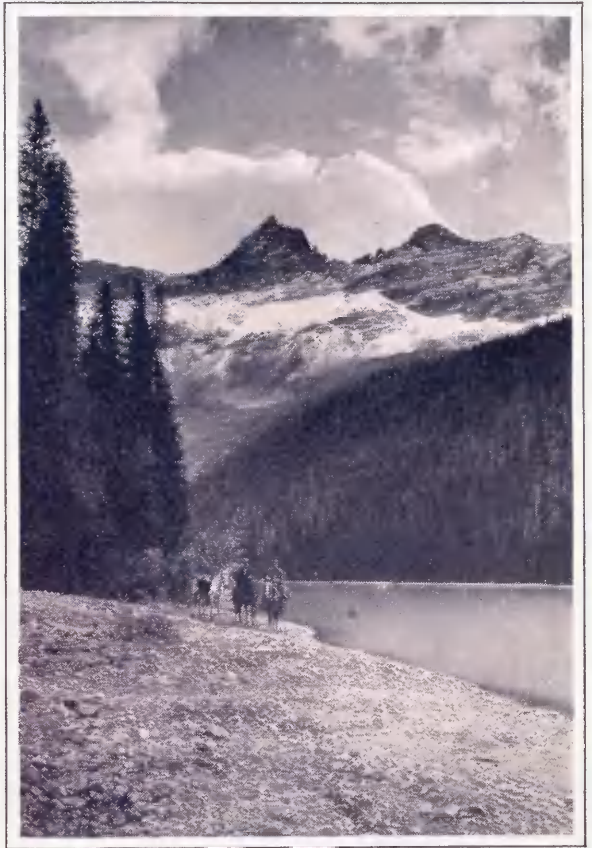
igal hand of Nature, and set down in that one mountain fastness. It is a bewildering maze of thundering peaks, plunging valleys, mirror lakes, thrilling glaciers, roaring streams, and evergreen forests. Its leading citizens are white mountain goats, mountain sheep, moose, mule deer, and white-tailed deer, and also among those present are black and grizzly bears enough for all visitors. Set down in cold figures, the map area of the park is 1,400 square miles; but measured as the goat climbs, up and down, its area is at least double that. There are 60 glaciers, and 260 lakes. There are rivers a-plenty; but their mileage is unknown to man.

A SCENIC WONDERLAND

The time was when Glacier Park was difficult to attain. The two St. Mary Lakes were, either together or separately, a mountain-goat hunter's paradise; but the awful mountains beyond them, southwestward, were rarely penetrated. Today there is a good automobile road from Glacier Park Station, on the railway, up to the camp at the foot of Upper St. Mary Lake, 36 miles, and the trip is made by automobile in a little less than three hours.

But there is an easier, cheaper, and more beautiful line of approach, by which the heart of Glacier Park is rendered almost absurdly accessible. It is by way of Lake McDonald. Its only fault lies in the fact that through lack of hard labor the visitor may fail to take his blessings at their par value.

Your train lands you at Belton, and instantly disappears into the mountains. A ride of three miles over a fine road, through a grand forest, brings you to the foot of lovely Lake McDonald, the key to a large situation. High and rugged peaks encompass the upper end of the lake, and you wonder what lies beyond. Later on you discover by your own efforts that the answer is Avalanche Basin,



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AVALANCHE BASIN

GLACIER NATIONAL PARK

three ropelike waterfalls dangling down a lofty mountainside, another lovely lake, and an uncertain number of trout.

For the first movement, however, you take ship, and after one hour of fascinating navigation you are landed at the Glacier Hotel, close to those encircling mountains. A log cabin in the shelter of the forest, within striking distance of the hotel, is all sufficient.

INTO THE PARK

And how does one penetrate to the heart of Glacier Park? The answer is absurdly easy; but there are those who prefer the automobile line to Upper St. Mary, because it is easier for the ladies at the beginning.

At the Glacier Hotel, guides, saddle-horses, and pack-horses can be obtained that will suit the taste of the most fastidious. Your guide will look after everything save your own personal belongings, and coach you besides in the love of the mountain land. The first day's journey inward is short, seven miles only, but "mostly on end."

As soon after breakfast as you can orient yourself, you and your guide mount and ride into the forest primeval. In thirty minutes the grandeur of the great Douglas and Engelmann spruces, the firs, hemlocks, white pines, and cedars, grips you, and you realize that you have entered a different world. As the trail winds to and fro while you carom on the



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UPPER ST. MARY LAKE

Looking southwestward toward the upper end of the lake. Left to right—Red Eagle Mountain, Little Chief Mountain, Fusillade Mountain, Reynold Mountain, Goat Mountain

LAKE
McDERMOTT



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huge brown trunks, you volley questions at the helpless guide regarding this and that shrub and tree. Your blaséness drops off, and you surrender to the Place and Hour.

You recall certain theories that you have read and heard about lumbering in national parks, "cutting out the ripe timber," et cetera. What! cut out these "ripe trees," with merciless ax and saw, and drag these giant trunks through this lovely undergrowth, with endless smash and crash? Never! Perish the thought! From ax and saw and fire may Heaven defend these forests forever!

After three hours of entrancing ride you reach the basin that lies away down below the Sperry Glacier, and look about for ice. But the guide says indifferently, "Well, I think we'll go up to Lincoln Peak this afternoon, and try the glacier tomorrow." This is disappointing, very; but a good tourist usually humors the whims of his guide.

After a mighty luncheon you mount once more, and slowly ride up the side of a great easterly ridge. At last you reach a lofty saddle, beyond which even a mountain horse cannot climb. From that point half an hour of hard scrambling lands you breathless and panting on the apex of Lincoln Peak, and then Glacier Park bursts upon you with one resounding crash.

It would require pages to describe the magnificent array of peaks and precipices, canyons and cliffs, lakes, streams, and waterfalls that are surveyed in one eye-sweep from the top of that dinky little peak. Lake Ellen Wilson lies miles below,—so it seems,—an emerald set in solid rock, and when the guide told us that the waterfall below it drops 1,200 feet we

gasped. Far off to the northeast rose Gunsight Peak and Gunsight Pass, leading direct to the Blackfeet Glacier and St. Mary's two lakes.

Now here is the feature of my story that no reader will believe without an affidavit: When the guide rolled a stone over the precipice at our feet (facing eastward) to demonstrate the 800 feet height and depth of it, the fall of the dornick dislodged a living, palpitating white mountain goat. A shaggy old "Billy" of large size went bounding away down the rocky mountainside as if the Old Nick was after him! I was delighted, because my Boston comrade greatly wished to see a live white goat in its own natural haunts; which, having been accomplished, he spread his long legs, lifted his arms on high, and shouted to ye crags and peaks:

"Thank God that I'm alive!"

A BIRDSEYE VIEW

In Glacier Park there is, so I believe, more geography to the square mile than can be found in an equal area anywhere else on this round earth. Perhaps that is one of the "reasons" of the park. Let us take a birdseye view of it.

You find Glacier Park on and in and underneath the Rocky Mountains where they culminate in the great continental divide and fetch up against the international boundary. Of course this means northwestern Montana. With the craziest windings and meanderings imaginable, the



MOUNT JACKSON
FROM LINCOLN
PASS



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GLACIER NATIONAL PARK

summit line of the divide fairly bisects the park, and the general trend of the wonderland is from northwest toward the southeast.

The Flathead River forms the entire southwestern boundary of the park, 72 miles if measured in a straight line, but much more actually. On a map the rivers and creeks that run down to this stream from the continental divide look exactly like the teeth of a comb. There are 20 of them of first-order rank, and smaller ones innumerable. Along the southeastern—and the shortest—boundary of the park runs the Great



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GUNSIGHT PASS

The trail on the west side of the pass, with Gunsight Lake below, and Going to the Sun Mountain in the distance

Northern Railway, chasing along the Flathead River and Bear Creek for 25 miles, to the cornerstone at Talbot. The corner should have been at Midvale, 10 miles farther on; for it is there that the plains resign and the rugged Rockies take entire charge of the situation. The northeastern boundary follows no natural feature: but in the most reckless fashion cuts across creeks and rivers, dodges in between the St. Mary Lakes, slides over the western foot of Sherburn Peak, climbs squarely over the top of Chief Mountain, and after a final dash due northward comes up against the Canadian boundary with a bang, and stops. On its wild way northward it separates the Blackfeet Indian Reservation from the park. The international boundary here cuts squarely across Waterton Lake

amidships, and a huge drainage basin pours a lot of first-class American water into the lap of southern Alberta.

Naturally the glaciers, like the mountain goats, inhabit the highest valleys of the continental backbone, and the largest ones are strung on the summit line, like beads on a string. It is thus that you will find, starting in the south, the Red Eagle Glacier, Pumpelly, Blackfeet, Harrison, Sperry, Grinnell, Chaney, Carter, and several others of smaller size. The great central region, from the Blackfeet Glacier up to Grinnell Mountain, is a bewildering, stupendous labyrinth of peaks, glaciers, lakes, and passes, and it is only the finest of the photographs, reproduced on a large scale, that yield even a faint conception of its grandeur and its wonders.

Owing to the influence of the continental watershed, nearly all the rivers of Glacier Park run from northeast to southwest, or the reverse, and the lakes do likewise. The fashionable shape for a Glacier Park lake is very long and narrow, and pointed at one end, like the war club of a Matabele (mah-tah-bay'-lee) warrior.

THE LAKES

Take them all in all, coming or going, I think that after everything has been seen and said the lakes furnish the greatest charm of Glacier Park. The mountains and peaks are the monuments of the ages, the glaciers are the natural curiosities, the woods are the green textile embroidery; but the lakes are the jewels that have been set by the hand of God Himself. Show me the man who is insensible to their charms, and I will show you a Hopeless Case.

Seen close at hand, the big ones, like McDonald, are deeply, darkly, beautifully blue, bordered by limpid green. Seen from aloft, the small lakes, Gunsight and Ellen Wilson, embosomed in the high ranges, are like polished emeralds, clear, green, and surpassingly lovely. A lake like Ellen Wilson, as seen from Lincoln Peak on a still and clear afternoon, is enough to make a lump rise in the throat of a marble Buddha. There are a few



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RED EAGLE CANYON



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GOING TO THE SUN CAMP, ON ST. MARY LAKE

things in scenery that cannot be described, and to my mind a high mountain lakelet is one. The clearness of the water along the rocky shores appeals to me. In the Corcoran Art Gallery you can find this charming feature beautifully depicted in Bierstadt's painting of Mount Corcoran. In the best photographs of the upper end of Upper St. Mary Lake the limpid water of a rocky shore is beautifully shown; but in

black and white it lacks the exquisite emerald green of the real thing.

The lakes of Glacier Park reveal two distinct types. The first is the large, deep, sea-going lake, like McDonald, from 250 to 300 feet deep, occupying a large basin, and affording much entertainment. The other is the jewel type, like Lakes Ellen Wilson, and Gunsight, too small to navigate and too large to be carried away and mounted in gold, as jewelry. The finest trip in Glacier Park is from Lake McDonald to the permanent camp at the foot of Upper St. Mary; and in the course of that 42 mile journey of oh's and ah's you see the best of both the lake types that I have feebly attempted to describe. That trip is only 42 miles as the crow could fly if he would, from Belton on the railroad. It takes you entirely across the solar plexus of Glacier Park, and discloses the best line of scenic wonders that the park affords. Lakes McDonald and Ellen Wilson flow into the Pacific, while the waters of Gunsight and St. Mary seek the Atlantic.

THE GLACIERS

The glaciers of Glacier Park are numerous, widely distributed, and sufficient; but they are not stupendous, like some of those of that awful area in the Canadian Rockies encompassed by the waters of the Athabasca, Saskatchewan, and Bush Rivers. Those are to be taken as an Englishman



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ST. MARY CAMP, ON ST. MARY LAKE

GLACIER NATIONAL PARK

writes a book about a pleasure trip,—very seriously. For modest tourists like myself, however, the Sperry Glacier and the Blackfeet do very nicely. Of course no one needs to be told that these park glaciers are of the common garden variety (*i. e.*, hanging garden), and do not imitate the awful sea-going breeders of icebergs that grow in Alaska, and break away at salt water.

The average photographer of scenery fails in glacier pictures in Glacier Park. The best glacier pictures that I have seen were taken by a sportsman. He has done justice to the Sperry crevasses, which lie away up almost on the top of a peak. That glacier is so near to Lake McDonald that a child of sixteen can attain it; but the fat man or the



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TWO MEDICINE LAKE

From left to right the mountains are: Ellsworth, Grizzly, Rockwell, Pinnacle

timid lady surely needs a rope to give confidence up a certain thirty feet of rock wall that cannot be ignored.

The Sperry is not by any means a big glacier; but it is big enough to have given thrills to a great many appreciative tourists out for their first offense. On a drizzling day it seems horribly cold and wet, and the crevasses make you shiver as you imagine falling into one of twenty or thirty feet, head downward—as a man of whom I read once did, to his sorrow. Yes, he was pulled out; and, being tough as a wolf, he survived.

I know of no one spot in the new wonderland park where the tourist can get so much for so little as in the Sperry Glacier region. On that short jaunt from Lake McDonald you can get a mighty good series of samples of Glacier Park. There is the lovely green timber, the Sperry Basin, the view of Gunsight region, Lake Ellen Wilson, the glacier itself, and Ava-



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GOULD MOUNTAIN AND GRINNELL GLACIER AND LAKE

a lovely green lake at the foot of tremendous cliffs, down which three white ropes of water dangle over 3,000 feet (more or less) of naked rocks from the foot of the glacier. Beautiful ever-green forest clothes the scanty lake margin almost to the water's edge.

There are trout in the lake—plenty of them, fair in size and good fishing.

WONDERS OF THE PARK

We could in time tell you the elevation, length, breadth, and thickness of each important scenic feature in the park; but why impose on good nature? In the presence of nature's grandest and most beautiful works, figures jar us all. The best descriptions are those handed out by the camera. Mere words of mine cannot add a mite to the speaking beauties of these marvelously clear mountain-air photographs of the choicest scenic effects of the American wonderland. In the presence of a superb photo-

lanche Basin, into which the glacier's water falls. You *can* climb down directly from the glacier to Avalanche Basin; but it is a dangerous and difficult task, and good guides advise against it. It is best to take horses at the Glacier Hotel and ride to the basin; but on a dripping day you want all the waterproofs there are in the whole world.

Avalanche Basin is a type of many such,—down which three white



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BLACKFEET GLACIER, WITH RED EAGLE MOUNTAIN IN THE DISTANCE

GLACIER NATIONAL PARK

graph wordy explanations can be an offense. These pictures are more eloquently expressive than any text could be.

Each year the wonders and beauties of the great northwestern playground are becoming more accessible. The camps and trails that have been made and laid are very much to our mind. They are absolutely necessary. In 50 years or so some substantial progress may be made in familiarizing the public mind with the beauties of Glacier Park; but even that is open to doubt. This makes me fretful; for I know how great a mental struggle is required, everywhere east of the Keokuk dam, to get a half-hitch on an idea of scenery 2,000 miles away, and make a fast turn round a snubbing post that will stand a powerful strain. This is why 90 per cent. of the visitors registered at the hotels on Lake McDonald hail from westward of St. Paul, and eastern folk are literally not in it—or at least not much.



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LOOKING UP CUT BANK CANYON

SUPPLEMENTARY READING

TRAILS THROUGH WESTERN WOODS

By H. F. Sanders

MAGAZINE ARTICLES

THE CROWN OF THE CONTINENT

By George Bird Grinnell

The Century, September, 1901, pages 660-672.

GLACIER NATIONAL PARK

Metropolitan Magazine, June, 1912, pages 41-44.

GLACIER PARK

By H. F. Sanders

Overland Monthly, June, 1909, pages 495-501.

AMERICA'S NEXT GREAT PLAYGROUND

By W. T. Hornaday

Recreation, May, 1910, pages 211-216.

A NEW NATIONAL PARK

By G. E. Mitchell

National Geographic Magazine, March, 1910, pages 215-223.

THROUGH GLACIER NATIONAL PARK

By R. H. Sargent

Travel Magazine, May, 1911, pages 342-346.

THE GREATNESS OF GLACIER NATIONAL PARK

By G. F. Allen

Travel Magazine, April, 1913, pages 9-13.

THE MENTOR READING CIRCLE

Dr. Hornaday calls attention, in his final sentences, to the lack of knowledge of Glacier National Park, and expresses an earnest wish that the public at large may be made aware of this wonderful region. As in the case of the Grand Canyon, the Glacier National Park has been known only since about 1870. Recalling the interesting circumstances under which Major Powell's exploration party discovered the Grand Canyon, we sought information concerning the discovery of Glacier National Park. We knew that Mr. George Bird Grinnell was informed on the subject; so we wrote to him. His reply was so interesting that we print it in full.

★ ★ ★

"I am glad to tell you a little about the early days of the Glacier National Park. Just what 'discovered' means is perhaps doubtful. People traveled over that country in early days. James Doty, who accompanied Governor Stevens across the continent, visited it—I think in 1853—and spoke of the St. Mary Lakes as the 'Chief Mountain Lakes,' calling the upper one—from its shape—Bow Lake. Perhaps in 1870, Professor Raphael Pumpelly crossed the main chain of the Rocky Mountains by the Cut Bank Pass, and in later days some gold miners prospected on the lower courses of Swift Current, Kennedy and St. Mary Rivers but without success. In 1885, with an Indian, I went into the country on a hunting trip. On that trip I saw and recognized as a glacier one of the ice masses on the Swift Current River. On my return, under the title 'To the Walled In Lakes,' I wrote a series of articles describing the country. In 1887 I climbed the glacier mentioned above, now called Grinnells Glacier, and showed it to Lieutenant Beacon, Third Infantry, who thereafter called it by my name.

"Each year I returned here to study the Blackfeet and climb the mountains, and in 1891, with Harry L. Stimson, since Secretary of War, and W. H. Seward, I penetrated to the head of the St. Mary River and discovered and named the Blackfoot Glacier. A little later I wrote of the region in an article entitled 'The Crown of the Continent.' This region—

from the boundary line south of Birch Creek, and from the continental divide eastward—was the western side of the Blackfeet Indian Reservation.

★ ★ ★

"In an old notebook, under date of September 17, 1891, I found not long ago the following remark: 'How would it do to start a movement to buy the St. Mary country, say 30 x 30 miles, from the Piegan Indians at a fair valuation, and turn it into a national reservation or park?'

"This idea, in the course of the next ten years, grew in my mind. It was, I think, the first suggestion, in words, of the Glacier National Park. About the year 1893 indications of copper were found in the foothills. It was believed that the country contained mines, and before long strong pressure was brought to bear on Congress to purchase the land from the Indians and throw it open to settlement. The mountain region was not used by the Indians. They lived on the plains. In 1895 Secretary of the Interior Hoke Smith sent out Commissioners W. C. Pollock, George Bird Grinnell, and W. M. Clements, to treat with the Blackfeet for this territory, and a majority of the commission went into the mountains and made a hasty inspection of the region. An agreement was made with the Indians, and was ratified by Congress, and about two years later the territory was thrown open to settlement. It was thoroughly prospected for gold, silver, copper, and finally for petroleum. Many claims were taken up and many holes dug; but none proved of any value, and all were abandoned.

★ ★ ★

"Soon after 1902 I spoke to Senator T. H. Carter about setting aside this recently purchased tract as a national park, and found that he was disposed to favor the suggestion. I then took up the matter with friends in Montana, and induced them to write to Senator Carter about the project. The result was that a little later he introduced a bill, which passed the Senate once or twice, and at last, in 1910, passed both houses, and was signed by President Taft, May 12, 1910, and the Glacier National Park became a fact."

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THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on June 15, will contain six beautiful photogravures

MICHELANGELO

Libyan Sibyl, Creation of Adam, Jeremiah, Moses, Lorenzo de' Medici—
The Thinker, St. Peter's Cathedral.

By *KENYON COX, Artist and Author*

NUMBERS TO FOLLOW

July 1. AMERICAN COLONIAL FURNITURE

Interior with Late Colonial Furniture; Jacobean Interior with Gate-Legged Table; Court Cupboard; Jacobean, 1690-1714; Paneled Interior, 1700, showing Old Rocker and Windsor Chair; Anglo-Dutch Highboy, about 1720; Chippendale Bed and Ribbon-Backed Chair.

By *Esther Singleton, Author of "The Furniture of Our Forefathers," "French and English Furniture," "Dutch and Flemish Furniture," etc.*

July 15. AMERICAN WILD FLOWERS

Asters and American Golden Rod; White Delais; Buttercups and Wild Geranium; Sweet Brier Rose, Yellow Rock Rose, and White Asters; White Water Lily; Dogwood.

By *Walter Prichard Eaton, Author.*

Aug. 1. GOTHIC ARCHITECTURE

Cologne Cathedral, Gloucester Cathedral, Rheims Cathedral, Lincoln Cathedral, Chartres Cathedral, Bourges Cathedral.

By *Clarence Ward, Professor of Architecture, Rutgers College.*

Aug. 15. THE STORY OF THE RHINE

The history and traditions of this most romantic and beautiful river, told in an interesting manner. The pictures show the important places and attractive spots to be seen along the course of the Rhine.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

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THE MENTOR

MICHELANGELO

DEPARTMENT OF
FINE ARTS

Serial Number 63

FIFTEEN CENTS A COPY

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MICHELANGELO

By KENYON COX

Artist and Author

THE MENTOR



DEPARTMENT
OF FINE ARTS



JUNE 15, 1914



MICHELANGELO

Artist, sculptor, architect, and poet. Born
1475; died 1564

MENTOR
GRAVURES



CREATION OF ADAM
JEREMIAH
LIBYAN SIBYL
MOSES

LORENZO DE' MEDICI,
THE THINKER
ST. PETER'S CATHE-
DRAL



MICHELANGELO'S is the foremost name in the history of art since the Greeks of the great epoch, and he owes this preëminence not merely to his transcendent genius, but also to several things that render his position unique. In three arts—painting, sculpture, and architecture—his work marks the culmination of the Florentine Renaissance, and he outlived that culmination, a lonely giant in a lesser time,—a time of decadence, the form of which was largely determined by his practice. He was a man of profoundly romantic temper, whose art is as much the expression of his personal moods as is that of Rembrandt; yet he incarnated the scholastic training of his time, and upon his contemporaries his influence was almost wholly academic. Finally, he was a sculptor by preference and by training, constantly protesting that painting was not his business; yet perhaps his greatest work—certainly his most complete work—is a piece of painting, and that work is in many respects the greatest piece of painting in existence.

He had had a year in Ghirlandajo's (geer-lahn-dah'-yo) workshop when he was thirteen, and in that time must have learned all he knew of the methods of fresco painting. He had painted one or two pictures in oil, and had made the great cartoon of the bathing soldiers for "The

Battle of Pisa"; but apart from these few examples his energies had been devoted entirely to sculpture up to the age of thirty-three, when he received the commission to decorate the ceiling of the Sistine Chapel.

THE SISTINE CHAPEL DECORATIONS

The first, and better, half of that work was completed in about a year, and the whole work occupied four years. In that time this young sculptor had produced a piece of painting which revolutionized the contemporary conception of decoration, which definitely completed the Florentine study of the drawing of the human figure, and in its imaginative power, its vast extent, and its perfect harmony has remained unequalled.

He had first planned a scheme of smallish panels and borders. Suddenly a new idea struck him, and he threw this first plan aside. He built up an ideal architecture above the flat vault, and in openings in this architecture he painted the Creation, the Fall of Man, the Sin of Noah, and the Deluge. In the triangular spaces between the windows he placed his colossal prophets and sibyls; and on all the cornices and projections he perched a multitude of nude youths and children, whose sole purpose was to satisfy his desire for strength and beauty. It was a scheme of extraordinary richness; yet as notable for its austerity as for its abundance, for what it omitted as for what it included. The architecture is severely plain and masculine, there is almost no ornament, and in the included pictures there is no landscape, no rich stuffs, no gilding. He relies for his effect wholly on the disposition of his masses and on the human figure. There is nothing else. It is such a scheme as he had planned in sculpture, but as no one had attempted in painting, and it is the only one of his great decorative schemes that was ever completed as he planned it.



THE DELPHIC SIBYL

A detail of the ceiling of the Sistine Chapel in the Vatican, Rome

Not only the plan as a whole is like sculpture rather than painting, but so are the parts of it. The included pictures are composed on one plane like a relief—indeed, without nearly the amount of perspective depth and pictorial effect of Ghiberti's (gee-ber'-tee) reliefs on the doors of the Florentine Baptistery—and the prophets and sibyls are composed like statues.

MICHELANGELO'S MASTERY OF THE HUMAN FIGURE

It is in the drawing of the figures on which Michelangelo thus placed his sole reliance that he most clearly expresses his own mind, and at the same time resumes and concludes the school from which he was descended. For two hundred years the greatest of the Florentines had been endeavoring to master the expression of the human figure. This study Michelangelo took up and pushed to its highest point; so that he knew the figure and its capabilities of expression as no other modern has known it. With this knowledge as a tool, he bent himself to the rendering of his personal ideal of force and superhuman power. His figures are expanded and idealized into something gigantic and colossal, until they become the

highest expression of sublimity in all art. In the pursuit of this ideal he consistently neglected mere correctness, indulging in any exaggeration that would enhance the sense of bulk and structure which he wished to convey, and the habit of exaggeration grew upon him while the restraint of direct study from nature operated less and less; so that in his latest paintings the human figure became swollen into something almost monstrous, however titanic in its expression of energy. To have him at his best you must take him not only before the "Last Judgment," but before the prophets and sibyls; you must take him in the great central panels of this ceiling. There, in such a com-



THE PROPHET ISAIAH

A detail of the ceiling of the Sistine Chapel in the Vatican, Rome

position as the "Creation of Adam," you have the highest reach of constructive figure drawing.

There is magnificent line in this fresco also, the sweeping movement of the Creator and His attendant spirits being attained in the only way in which motion ever has been attained in painting,—by composition of line. But all that can be told by line—even the difference between the



DETAIL OF THE CREATION OF ADAM

Painted on the ceiling of the Sistine Chapel, in the Vatican, Rome

energetic, pointing finger of the Almighty and the limp hand of the half-awakened Adam—is subordinate to the realization of these two figures as solid objects in space, to the expression of their structure as human bodies made of bone and muscle, and of the stresses and interactions of these bones and muscles as affected by position and movement. What particularly concerned

Michelangelo was the roll of Adam's mighty thorax upon his pelvis; the forcing upward of his right shoulder on which his weight rests, and the elongation of the left pectoral muscle by the straining of the arm; the strain on the muscles of the neck caused by the turn of the head; and the swelling and flattening of thigh and calf in the bent leg. As an ideal yet real presentation of the human figure, magnificently explicit in the rendering of all significant detail, but from which everything accidental or insignificant has been purged away, there is nothing like this in painting, and nothing in any art except the sublime figures from the pediment (the gable over the portico) of the Parthenon.

But if Michelangelo was mainly intent upon the expression of energy, as yet he by no means forgot beauty. Many of the youths are very beautiful, and there is as much beauty as strength in this splendid figure of Adam; while his female figures, grandly thewed and heavy limbed as they are, are intensely feminine. The Eve, mighty mother of the race though she be, is wonderfully lovely, and the Libyan Sibyl is one of the most graciously, nobly, and winningly feminine presences in all art.

Michelangelo's powers as a draftsman have always been appreciated. It has not been so well understood that this great work shows him to have been a true painter, a master of color and of what we know as tone. The space covered has been estimated at 10,000 square feet, and the design is said to contain 343 figures; yet this vast scheme, which had, moreover, from the conditions of fresco painting, to be executed a bit at a time and without retouching, is held together from end to end with a perfection of unity as great as that of a tiny canvas by Terburg (ter'-boorg) or Metzu (met'-zoo). And this effect is produced by most subtle and beautiful means. The whole central part of the ceiling, with its stories of the Creation and the Fall of Man, is based upon a cord of gold and violet. The lights, which are mainly the illuminated masses of the flesh, are of a thousand tints of grayish yellow or pale orange; the darks, which are made by the draperies, are reddish violet; the gray-blue of sky forms the general halftone. Occasionally there is a blue drapery; but the lights of it are pale yellow, the local color subsisting only in the shadows. As you descend from this central portion the color grows richer and



THE FALL OF MAN AND THE EXPULSION FROM EDEN

A detail of the painting on the ceiling of the Sistine Chapel, the Vatican, Rome

fuller, you have deep blues and greens and rich reds; but always there is the golden light modifying the local tones, the full-colored shadow looking violet by reason of the contrast. The effect of the whole is so rich, so harmonious, so right in the relations of its parts and in the relation of the whole to its surroundings, so perfectly in air and so lacking in heaviness, that one almost forgets the stupendous design and the marvelous draftsmanship in admiration for its glory of color and painter-like mastery of tone. There is scarcely anything in the world comparable to it as a display of the highest powers of the colorist.



THE HOLY FAMILY, Uffizi Gallery, Florence, Italy
Known as "The Doni Madonna," from the name of the man for whom it was painted. It is the only oil painting in existence certainly known to be by Michelangelo

HIS SCULPTURE

As a sculptor Michelangelo was scarcely less an innovator than as a painter, and he stood in less close relation to his predecessors. Those who most greatly influenced him, Donatello (don-ah-tel'-lo) and Jacopo della Quercia (yah'-ko-po del'-a kwer'-chee-ah), were dead long before he was born. Technically he belonged already to the decadence. And the concrete and solid art of sculpture, with its lack of illusion, was a more difficult medium than painting for the expression of a romantic imagination. Hence there is in Michelangelo's sculpture no such perfect achievement as his Sistine ceiling. Hence there is always a feeling of struggle between the personality and the methods. Hence, in the last analysis, is it that so much of his sculpture is unfinished. He could not content himself. He found in the rough-cut marble suggestions which disappeared from the finished work, and he came more and more to rely upon light and shade and upon the mystery of incompleteness for his most poignant effects. The most sculptural of painters is, in his fashion, the most picturesque of great sculptors.



THE LAST JUDGMENT

Painted on the end wall of the Sistine Chapel in the Vatican, Rome. The picture is sixty feet high



VIRGIN AND CHILD

A bas-relief in the National Museum at Florence, Italy

ing shadow of his helmet upon his face, half his somber melancholy has vanished. Disengage the face of the "Day" from its stony mask, and its strange horror has evaporated. The "Evening" is entirely enveloped in a veil of unremoved marble, and seems verily to breathe the solemn mystery of twilight. Complete him, and he is a middle-aged athlete in repose. What is left is the consummate master of anatomy, the decorator whose pompous forms and writhing limbs already foreshadow the art of the seventeenth century; but the personal element, the poetry of the man, is gone.

The most nearly complete of his great schemes of associated sculpture is the chapel of San Lorenzo with the tombs of the Medici (med'-e-chee). Here are a number of statues seen nearly as he meant them to be seen, and in the lighting that he planned for them. The effect of them is overwhelming, and, as the poet Rogers said, "intolerable." It is only by long study that one can convince oneself how great a part of this effect is due to the artfully arranged lighting and to the unfinish of some of the figures. Take the "Lorenzo de' Medici" from his niche and place him in a plain side light, and, together with the brood-



THE PIETÀ—Or Madonna with the Dead Christ
This pathetic statue is in St. Peter's at Rome

That Michelangelo felt this himself there can be little doubt. There were external reasons for the incompletion of many of his gigantic schemes; and, indeed, some of these schemes were so vast that they could hardly have been carried out by one man. Like many another artist, he enjoyed conception more than execution, and it was more exciting to plan new works of colossal proportions than to carry out old ones. But he must have been conscious of the power of suggestion in his unfinished works, and of their appeal to the imagination, and have come to rely upon it for effects which he could not otherwise attain. In our own day he has found



INTERIOR OF SAINT PETER'S CATHEDRAL, ROME

This interior was originally designed by Michelangelo, but it has been much changed since his time

imitators who plan for this effect from the clay, and have pushed this method to an extreme.

In architecture, even more than in painting and sculpture, Michelangelo is to be studied in one supreme work. The dome of Saint Peter's was carried out as he planned it; but everything else in the church was altered by his successors. For his other architectural works we can only guess at his intentions. Even more than in painting or sculpture, this dome fixed the final form to which the art of the Renaissance had been tending, and left nothing but imitation or exaggeration for those who

should follow him. Upon Saint Peter's are based all the countless domes that have since been erected, and those are most beautiful and most successful which imitate it most closely.

The personal and poetic quality of Michelangelo was incommunicable. His grave and masculine austerity was never popular. But his power was pro-



DAY

A detail of the Medici tombs at Florence



DAVID

This beautiful and colossal statue was carved by Michelangelo out of a huge block of marble on which another sculptor had worked unsuccessfully. It now stands in the Academy of Fine Arts at Florence

foundly felt, and his mannerisms were easy to imitate, and he therefore gave its form to the decadence which followed. Of the three arts he practised, painting is the most fluid and various, and in painting the Venetians were to open a new road. Yet even in painting he had many imitators, and his influence is to be felt even in the work of men as opposite to him in temper as was Rubens. To some extent in painting, to a very great extent in sculpture and architecture, the worst faults of the decadent art of the seventeenth and eighteenth centuries may be traced to him; but he cannot therefore be held responsible for the decadence itself. It would have come at any rate.

MICHELANGELO'S INFLUENCE

The greater the personal force of an artist, the deadlier, generally speaking, his influence seems to be; for the men of greatest personality

M I C H E L A N G E L O

are the men of greatest faults and greatest virtues, and their faults are imitable, while their virtues are not. Michelangelo's exaggerations of muscular bulk were imitated by men who had neither his poetic feeling nor his sense of structure; his writhing lines were copied by those who had none of his severe self-control. The result of such unintelligent imitation was what we know as the epoch of the baroque* (ba-roke'). If his works were all destroyed, we could almost infer him from the work that followed. We could gather from the productions of his imitators a certain idea of the character of his work and of his personality. We should never know the best of him, which could not be copied; but, judging of his power only by the attractive and destructive influence which he exercised upon his successors, we should still be justified in assuming that the force which had been so profoundly felt must have been that of one of the greatest artists of any country and of all time.

*Baroque is defined as fantastic, grotesque. Applied to art the word implies a certain pomposity, and generally a sacrifice of truth to richness of ornament and effectiveness.



MICHELANGELO'S HOUSE
At Florence, Italy

S U P P L E M E N T A R Y R E A D I N G

LIFE AND WORKS OF MICHELANGELO
BUONAROTTI *By C. Heath Wilson.*
Florence, 1876.

The technical remarks in this book, especially as concerns the fresco paintings, are still valuable.

THE LIFE OF MICHELANGELO BUONAROTTI *By John Addington Symonds.*
Scribner.

Full of valuable matter on the history and spirit of Michelangelo's time, but not trustworthy in the criticism of his works.

SONNETS OF MICHELANGELO AND CAMPANELLA. Translated.
London, 1878. *By John Addington Symonds.*

THE DRAWINGS OF FLORENTINE PAINTERS *By Bernhard Berenson.*
London, 1903.

See this book for material on the drawings of Michelangelo.

GREAT MASTERS *By John La Farge.*
McClure, Phillips & Co.

OLD MASTERS AND NEW *By Kenyon Cox.*
Fox, Duffield & Co.

THE FLORENTINE PAINTERS OF THE RENAISSANCE *By Bernhard Berenson.*
Putnam.

ITALIAN SCULPTURE OF THE RENAISSANCE *By L. G. Freeman.*
McMillan.

THE FRESCOS IN THE SISTINE CHAPEL *By Evelyn March Phillips.*
Dutton.

MICHELANGELO BUONAROTTI *By Charles Holroyd.*
Scribner.

LIFE OF MICHELANGELO *By Herman Grimm.*
Little, Brown & Co.



THE MENTOR READING CIRCLE



The personality of Michelangelo impresses us in much the same way as does his art. Those who have found his art "too terrible" to contemplate have felt a like awe in the study of his character. The brooding intensity of his nature was due to supreme devotion. His energies from boyhood to the day of his death were dedicated with unswerving purpose to the service of his Art.

★ ★ ★

A priest who was a friend of Michelangelo's said once: "It is a pity that you never married, for you might have had many children and would have left them all the profit and honor of your labors." Michelangelo answered: "I have too much of a wife in this art of mine. She has always kept me struggling on. My children will be the works I leave behind me. Even though they are worth naught, yet I shall live awhile in them. It would have been unfortunate for Lorenzo Ghiberti if he had not designed and constructed the gates of S. Giovanni! His children and grandchildren have sold and squandered the substance that he left. The gates are still in their places."

★ ★ ★

Some of the psychologists—Lombroso in particular—have attempted to prove that Michelangelo was abnormal and a subject of nervous disorder. It is a favorite endeavor of some psychologists to consign men of supreme genius to the psychopathic ward. If the man of genius escapes the psychologists, he is likely, as did Shakespeare, to fall into the hands of the skeptic who casts doubt upon him. It seems to be hard for some to believe it possible that, occasionally, there may occur in the chemistry of human life a combination of qualities that will produce a man supremely competent in many ways. This was so in the case of Michelangelo,—master painter, architect, sculptor, poet. It remained for a few psychologists of today to find that he had a "nervous disorder," and that he was a very irregular person. In his own age—an age too of calumny and scandal—Michelangelo's personal character was little touched. He was accused of little more than being "too terrible,"—"too little of a courtier and time-server."

The eminent critic, John Addington Symonds, remarks on this point that instead of reflecting on the "insanity of great genius," we ought rather "in Michelangelo's case to dwell on the remarkable sobriety of his life, his sustained industry under very trying circumstances, his prolonged intellectual activity into extreme old age, the toughness of his constitution, and the elasticity of that nerve-fiber which continued to be sound and sane under the enormous and varied pressure put upon it over a period of seventy-five laborious years.

"About the quality of his genius many will and ought to differ. It is so pronounced, so peculiar, so repulsive to one man, so attractive to another, that, like his own dread statue of Lorenzo de' Medici, it fascinates and is intolerable. There are few, I take it, who can feel at home with him in all the length and breadth and dark depths of the regions that he traversed."

★ ★ ★

Mr. Symonds then reflects on the loneliness, the solitude, of genius,—“Each supreme artist whom God hath sent into the world with inspiration and a particle of the imperishable fire, is a law to himself, an universe, a revelation of the divine life under one of its innumerable attributes. We cannot therefore classify Michelangelo with any of his peers throughout the long procession of the ages. Of each and all of them it must be said, in Ariosto's words, 'Nature made him, and then broke the mold.' Yet if we seek Michelangelo's affinities, we find them in Lucretius and Beethoven, not in Sophocles and Mozart. He belongs to the genus of deep, violent, colossal, passionately striving natures; not, like Raffaello, to the smooth, serene, broad, exquisitely finished, calmly perfect tribe. To God be the praise, Who bestows upon the human race artists thus differing in type and personal quality, each one of whom incarnates some specific portion of the spirit of past ages, perpetuating the traditions of man's soul, interpreting century to century by everlasting hieroglyphics, mute witnesses to history and splendid illustrations of her pages."

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THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on July 1, will contain six beautiful photogravures.

AMERICAN COLONIAL FURNITURE

Interior with Late Colonial Furniture; Jacobean Interior with Gate-Legged Table; Court Cupboard, Jacobean, 1690-1714; Paneled Interior, 1700, showing Old Rocker and Windsor Chair; Anglo-Dutch Highboy, about 1720; Chippendale Bed and Ribbon-Backed Chair.

By **ESTHER SINGLETON**

Author of "The Furniture of Our Forefathers," "French and English Furniture," "Dutch and Flemish Furniture," etc.

NUMBERS TO FOLLOW

July 15. AMERICAN WILD FLOWERS

Adonis and American Golden Rod; White Daisies; Buttercups and Wild Geraniums; Sweet Briar Rose, Yellow Rock Rose, and White Anemone; White Water Lily; Dogwood.

By **Walter Prichard Eaton**, Author.

Aug. 1. GOTHIC ARCHITECTURE

Colgate Cathedral, Gloucester Cathedral, Rheims Cathedral, Lincoln Cathedral, Charing Cathedral, Bourges Cathedral.

By **Charles Ward**, Professor of Architecture, Rutgers College.

Aug. 15. THE STORY OF THE SPRING

The history and legends of this most mysterious and beautiful event, and its importance to the people of the world. The stories show the importance of this event to the people of the world.

By **George L. Stearns**, Editor and Compiler.

Sept. 1. SHAKESPEARE

Shakespeare's House—Stratford, the Anne Hathaway Church, Shakespeare's Grave in Stratford Church, Shakespeare's Will, the House in which Shakespeare was born, Anne Hathaway's Cottage.

By **Isabella W. Miller**, Author and Editor.

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AMERICAN COLONIAL FURNITURE

By ESTHER SINGLETON

Member of the Royal Society of Arts, Great Britain

MENTOR
GRAVURES

INTERIOR WITH LATE
COLONIAL FURNITURE

JACOBEAN INTERIOR
WITH GATE-LEGGED
TABLE

COURT CUPBOARD,
JACOBEAN, 1690-1714



DUTCH "KAS," SEVENTEENTH CENTURY

MENTOR
GRAVURES

PANELED INTERIOR,
1700, SHOWING OLD
ROCKER AND WIND-
SOR CHAIR

ANGLO-DUTCH HIGH-
BOY, ABOUT 1720

CHIPPENDALE BED
AND RIBBON-BACKED
CHAIR



THE MENTOR · JULY 1, 1914 DEPARTMENT OF FINE ARTS

THE word "Colonial" has been used so carelessly to describe furniture, that to unthinking persons it often represents that made of mahogany, and in a style which did not come into existence until after the Empire.

Taking the year 1776, when the Declaration of Independence was signed, or, stretching a point, the year 1783, when the Treaty of Peace was signed, the very last furniture that we can call "Colonial" is that of the Adam style and that inspired by the dawning taste,—the transition between Louis XV and Louis XVI,—when the straight line was beginning to supplant the scroll and the spiky curve that had wearied the world in their unrestful riot. Hepplewhite did not come into vogue until 1785. Properly speaking, the Colonial period closes with Chippendale.

It is evident, therefore, that we cannot admit Hepplewhite, nor Shearer, nor Sheraton, much less the Empire, Post-Empire, and Early Victorian, under the term that has become altogether too elastic from careless usage.

When Henry Hudson brought the Half Moon into the waters of Manhattan Island, and the Mayflower landed the Pilgrims on the "rock-bound coast" of New England, the prevailing style of furniture in Holland was of the kind we find in the engravings of Abraham Bosse, and in Eng-

AMERICAN COLONIAL FURNITURE

land of the style that is called Jacobean, in which the influence of the Dutch is very strong. Pieces of carved oak, however, were bequeathed from generation to generation, and were even carried across the sea. Consequently, not a little "Elizabethan" furniture appears in the inventories of both northern and southern colonies, and undoubtedly served as models to native workmen for their simpler productions.

ELIZABETHAN AND JACOBEOAN

One of these persistent types was the "court cupboard," which took the place of the modern sideboard. Its most general form consists of a chest of three long drawers surmounted by a half-hexagon cupboard (each of the three panels being a door), and the top slab supported by columns. At first this cupboard was more or less richly carved; but, as time wore on, it was subjected to new styles of decoration, such as geometrical panels, egg- or lozenge-shaped ornaments stained black and applied, and back spindles cut in half and laid



COURT CUPBOARD

American—Seventeenth century—Jacobean

on in groups; while the carved acorn bulbs on the columns gave way to black bulbs, or spindles.

A carved oak Elizabethan chair, preserved in the Essex Institute at Salem, shows that handsome pieces were brought into the country as early as 1634; and when we find a "great chair" mentioned in the inventory of a comfortable house, it is more than probable that this is the kind of article that is listed. Almost a typical Tudor house was that of Governor Goodyear of Connecticut, whose inventory of 1658 shows curtained beds and innumerable hangings, cushions, curtains, and "carpets" (table cloths, of course), a great chair, twelve lesser chairs, three covered chairs, a little chair, six joined stools, six stools, two plain forms, a court cupboard, a side cupboard, an escritoire, a drawing table,



HIGH CASE OF DRAWERS ON FRAMES

Oak, with "drop handles," spindle legs; Queen Anne and William and Mary period

AMERICAN COLONIAL FURNITURE

a long drawing table, two round and two small tables, a chest of drawers, brass andirons, silver, pewter, and kitchen utensils.

The "drawing table" was composed of extra leaves superimposed on lower ones, which were drawn forward. Then the top leaves fell into the space the lower leaves had made, and the slab was practically continuous. This table was supported on strong legs with great bulbs or globes, which in early days were carved, and at a later period were stained black, or picked out with black threads.

At a still later date a new kind of table made its appearance,—the "gate-legged" or "thousand-legged," with six, eight, twelve, or even twenty legs. This table could be reduced in size by pushing some of the legs back into the frame and dropping the leaves. The legs were spirally turned, or beaded. The "gate-legged table" was so persistent a form that it lasted into the eighteenth century, and was even made in mahogany. A handsome specimen owned by Sir William Johnson is preserved by the Albany Institute. It is more than six feet long and five feet wide and of a deep red mahogany. It was confiscated in 1776.

MAHOGANY IN FURNITURE

Mahogany was known at a much earlier period than is commonly supposed. It made its appearance even in the Age of Oak. In a curious little Spanish book published at the end of the sixteenth century a writing desk of curious marquetry is described. "How much did you pay for this escritoire?" the questioner asks. "More than it was worth: forty ducats," is the reply. "Of what wood is it?" To which the owner answers, "The red is mahogany from Havana; this black is ebony, and this white, ivory." When we remember with what amazing rapidity the Spanish colo-



CARVED OAK CHAIR
Seventeenth century; late Elizabethan or early Jacobean



CARVED OAK CHAIR WITH
CANE PANEL AND SEAT

Jacobean period



CARVED OAK, WITH CANE SEAT
AND PANEL SCROLLED FEET

Jacobean period

NOTE—Jacobean furniture is that which was of or pertaining to the time of James I and James II of England.

AMERICAN COLONIAL FURNITURE



DOUBLE GATE-LEGGED TABLE
Seventeenth century; Jacobean

nies flourished in the West Indies and on the Spanish Main, and what numbers of ships came and went from Spain to the New World, we can be very sure that they returned from Nombre de Dios and other ports with mahogany from Honduras and Santo Domingo to be made into furniture. It is more than likely that the "Spanish tables," which appear in Elizabethan writings as

articles of luxury, were of mahogany discovered by the followers of Columbus, Cortés, Pizarro, Hawkins, and other adventurers.

DUTCH FURNITURE

Pioneers coming into a new country would naturally bring the simplest kind of furniture, and depend upon capable hands to fell trees and knock together such articles as they needed. Men who could build houses in the wilderness could certainly make tables and chairs; but the first article of conditions agreed to by the city of Amsterdam and the West Indian Company is that "The colonists who are going to New Amsterdam shall be transported in suitable vessels with their families, *household furniture*, and other necessaries."

The early settlers from the Low Countries were, as a rule, of the poorer class; but wealthy merchants soon emigrated, and the little town became to the Dutch in the West what Batavia had become to the Dutch in the East. Ships came and went with remarkable frequency, bringing in from the Fatherland not only streams of colonists, but merchandise of all kinds; so that when the Dutch town, with its canals, prim gardens, and houses with "crow-stepped" gables, reached the height of its prosperity, the homes of the wealthiest citizens were filled with handsome furniture, pottery and



GATE-LEGGED TABLE
Seventeenth century; Jacobean

AMERICAN COLONIAL FURNITURE

porcelain, fine silver, curios from the Far East, and pictures by the Dutch masters of the time, as the inventories clearly show.

The far-sighted Dutch merchants and intrepid Dutch sailors had between them almost captured the trade of the Far East; and when the treasures of the Orient poured into Amsterdam it was only natural for the merchants to make a market in the New World for them. Therefore, the Arms of Amsterdam, the Spotted Cow, the Sea Mew, the Blue Fox, and other ships arrived with many oriental and domestic goods, and took back not only furs but woods for the skilful cabinetmakers to make up into handsome articles that sometimes crossed the ocean.

On comparing contemporary inventories we find that the homes of the Dutch in Holland and the Dutch on the Hudson contained identical articles, and we have only to look at the interiors of Jan Steen, Terburg, Pieter de Hooch, and other "Little Masters" to learn how the rooms of the Dutch colonists were furnished.

DUTCH CABINETS

In nearly every picture we notice a great *kas* or armoire. It is simple, ornate, painted, carved, or inlaid. Handsome porcelain usually ornaments its broad, square top. The *kas* is frequently mentioned in New Amsterdam inventories, and examples survive in old homes.

The workmen of the Netherlands were famous for their beautiful cabinets; and when we remember the passion the Dutch had for collecting tiny objects and curios of all kinds, it is not surprising that the piece of furniture that guarded and exhibited them should be of the utmost importance. Of course, the cabinet was always more or less a luxurious article,—carved, inlaid, painted, or gilded,—and its shelves and drawers were beautifully lined with silk, velvet, or leather. The cabinet was familiar in the homes of New Amsterdam and Albany. Inventories mention "a small square cabinet with brass hoops," one "East India waxed cabinet with brass bands and hinges, with four partitions," "East India cabinet with four black ebony feet," etc. Inventories describe beds with curtains and valance, which shows plainly that the box-shaped bed of the Bosse engravings was used, and such beds as we see in the Dutch paintings and occasionally in museums. The Dutch also clung to the idea of the bed



HIGH CASE OF DRAWERS
Lacquered (about 1730-1740); Anglo-Dutch

AMERICAN COLONIAL FURNITURE



OAK CHEST OF DRAWERS
American—Seventeenth century—Jacobean

built into the panels of the room, if we may believe travelers.

The table always disappeared beneath the cover or "carpet," usually an oriental rug. The mirror, though a luxury, was not uncommon. Sometimes it was embedded in the center of the architectural chimney, unless a picture—a sea piece, a landscape, a mythological or historical or biblical scene—occupied this important place. Tiles, of course, framed the fireplace. Chairs were scarce in the poor houses, but plentiful in rich homes. We read of oak, cane, matted, Russia leather, Spanish leather, and even

ebony chairs. Stools, forms, and benches were numerous; and the little square foot warmer with its perforated brass top, through which the warmth of the glowing embers inside could penetrate, was universal.

It is safe to say that, while a great deal of good furniture was made in New Amsterdam, the handsome examples were imported, and that, with such fine pieces of cabinet work, handsome rugs and hangings, porcelain, and silver, the best type of the Dutch home in New Amsterdam had an air of elegance as well as comfort.

ANGLO-DUTCH

The political relations of Spain and Flanders naturally led to a great interchange of styles. During the Spanish oppression, when Alva drew his bloody sword in the Low Countries, many Flemings sought refuge in England, and carried thither their skill in carving as well as weaving, and their interpretation of the new styles of the Renaissance in design and decoration, which they had learned from Sebastian Serlio of Bologna, the leading spirit at Fontainebleau.

The ties between Holland and England were even closer in Puritan days than they were in the "spacious times of Queen Elizabeth"; and it must be remembered, too, that the Pilgrims brought to the New World tastes that had been tinctured by a long residence in Leyden (ly'-den).



"FOUR-BACK" CHAIR WITH
RUSH BOTTOM
Early eighteenth century

AMERICAN COLONIAL FURNITURE

Dutch influence continued to strengthen and ultimately to rule in England when William III and Mary (daughter of the Duke of York, who was just as Dutch in her tastes as he) ascended the throne in 1689. William and Mary transformed Hampton Court into a Dutch palace, and gave Daniel Marot (a Huguenot, who had carried into Holland the *style réfugié** on the Revocation of the Edict of Nantes in 1685) a free hand to design the furniture and decorate the rooms. Marot also worked through the short reign of Queen Anne (1702-1714), and was responsible for the so-called "Queen Anne style," which may be described as a transition between late Louis XIV and the dawn of the Regency.

A great deal more of the Louis XIV than the Regency is found in the Queen Anne style; for Marot was a pupil of Lepautre. The high-



CHAIR WITH CANE PANEL AND SEAT, AND "SPANISH FEET"
Seventeenth century: Jacobean period



TRANSITIONAL CHAIR
Crown-back, jar-shaped splat,
Spanish feet, early eighteenth
century



ANGLO-DUTCH, WITH CABRIOLE LEGS AND HOOFF FEET
Early eighteenth century

back chair with the heavy feet and stretchers, the high-backed sofa, the ornate mirror frames, the cabinets on stands, and the high and low case of drawers all found their way across the ocean to American colonial homes.

Now we are in a position to see how hard it is to separate the English and Dutch furniture of the seventeenth century, and with what gradual steps we are led into the style of furniture that, for want of a better name, is called Anglo-Dutch.

It was a period in which the curve triumphed and in which the touch of the Far East was distinctly felt. Mahogany was the wood that then

**Style réfugié* (style of the refugees) is practically the "Queen Anne style."

AMERICAN COLONIAL FURNITURE

ruled; but there was also a rage for lacquered furniture and the cheaper "painted and japanned" imitation. Highboys, chests of drawers, desks, screens, and clock cases were made of lacquer, and not infrequently were the panels decorated in the Far East and made up into furniture in England. We can best follow the progress of the style in the chair. First the leg was somewhat timid in curve and ended in a hoof foot; then it became bolder in its spring and ended in a claw-and-ball foot, and gradually the stretcher disappeared; the jar-shaped splat in the back was at first plain, and later, when reduced in size, was perforated and carved; the top rail became more waved and graceful; and at length the height of elegance was reached in the famous "Chippendale" type.



ANGLO-DUTCH, HOOV FEET,
CABRIOLE LEGS, CROWN BACK,
JAR-SHAPED SPLAT
Early eighteenth century



ANGLO-DUTCH, WITH BALL-
AND-CLAW FEET, CABRIOLE
LEGS, CROWN BACK, JAR-
SHAPED SPLAT
Seventeenth century



CHIPPENDALE
Late eighteenth century

spindle shaped legs connected with stretchers; but this Queen Anne type was succeeded by the high case of drawers placed on a low case supported on cabriole legs. The mahogany highboy, with its brass escutcheons and key plates surmounted by a scroll pediment or carved ornamental top, was a favorite piece of the eighteenth century. So was the low case of drawers, or "lowboy," a kind of commode used as a dressing table. These forms were so popular that many high and low cases of drawers were made in cherry, pine, and other cheap woods, stained to represent mahogany.

The card table, with its claw-and-ball feet, its round depressions at the four corners for candles, and its wells for the little fish that were used for

AMERICAN COLONIAL FURNITURE

counters, and the tea table, with its revolving top that could be made to fall, also belong to this Anglo-Dutch period.

Inventories show that the high-post bedstead was universally used, and varied were its hangings. The idea that a "Colonial" bed was always draped in white is erroneous.

We are now in the middle of the eighteenth century, and there is no sign of a sideboard! The old court cupboard disappeared long ago; and, strange to say, there is nothing to take its place. Buffet cupboards were often built into the corners of the dining room, and a long table with drawers was used as a serving table. Even Chippendale does not give us anything that suggests the useful and handsome sideboard. A "sideboard table" with a marble slab was the best that he could do. Robert Adam accompanied his sideboard table with pedestal cupboards surmounted by urns; but we have to wait for Thomas Shearer and Hepplewhite to unite the board and the pedestals and perfect the form of the sideboard as we know it. Hence there is no such article as a "Colonial sideboard."



GATE-LEGGED TABLE
Seventeenth century

CHIPPENDALE

The man who seemed to gather all the fashionable tastes of the day and put them into form was Chippendale, about whom until a few years ago there was so much mystery. Modern research has discovered that there were three Thomas Chippendales. The first was a carver and picture frame maker, and the great cabinetmaker and carver of St. Martin's Lane was his son. He died in 1799, leaving a son, Thomas, who was also a cabinetmaker; but of course his productions are not within our period. Toward the end of his life the great Chippendale seems to have been working in harmony with the new Adam craze.



DRESSING TABLE OR LOWBOY
Early eighteenth century; Anglo-Dutch

Travelers were always impressed with the style and fashion they found in the centers of Colonial life. Boston, Salem, New York, Philadelphia, Annapolis, Williamsburg, and Charleston

AMERICAN COLONIAL FURNITURE

could show many homes of elegance, presided over by men and women of grace and culture. They kept up with the latest taste in everything,—in clothing, in hair dressing, in silver, in china, and in furniture. They frequently sent their silver to the silversmith to be melted into the newest form, and had their looking glasses recut and reframed to harmonize with the new furniture they bought or ordered. Wealthy colonials seemed to live in horror of not keeping abreast of the times, and visitors often expressed their surprise to see that fashions from London found their way across the ocean before they would reach a country town only a few miles from Charing Cross or Temple Bar.

FURNITURE MADE IN AMERICA

Although a great deal of handsome furniture was imported, much of it was made in this country. From the earliest times there were numerous cabinetmakers scattered throughout the colonies, and there were many skilful artisans in the towns. The newspapers of Boston, Annapolis, and New York are full of advertisements. In 1762, for instance, we find one John Brinner, a "cabinet- and chair-maker from London," establishing himself at the Sign of the Chair on Broadway, and advertising exactly the kind of articles contained in Chippendale's book. He tells us, "Every article in the Cabinet, Chair-making, Carving, and Gilding Business is enacted on the most reasonable Terms, with the utmost Neatness and Punctuality. He carves all sorts of Architectural, Gothic, and Chinese Chimney-Pieces, Glass and Picture Frames, Slab Frames, Girondels, Chandeliers, and all kinds of Mouldings and Frontispieces, etc. Desks and Bookcases, Library Book Cases, Writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and Plain Chests of Drawers, Gothic and Chinese Chairs; all sorts of plain or ornamental Chairs, Sofa-Beds, Settees, Couch and Easy Chairs, Frames, all kinds of Field Bedsteads. *N.B.* He has brought over from London six Artificers, well skill'd in the above branches."

Before the middle of the century the Windsor chair had become popular, and many chair



MAHOGANY DESK WITH BRASS MOUNTS, BALL-AND-CLAW FEET

Late eighteenth century

AMERICAN COLONIAL FURNITURE



LADDER-BACK CHAIR
Eighteenth century; Chippendale

makers devoted themselves solely to making it in its many varieties. Styles merged into one another. The taste was changing in the height of the Chippendale period; for the neo-classic style of the Adam brothers was captivating decorators and their patrons. In France, too, ultraclassical tendencies and the straight line show in the models by Delafosse while Louis XV was still on the throne. The doom of the curve was sealed.

INFLUENCE OF THE ADAMS

There is very little Adam furniture in existence; but furniture inspired by Adam models was sent across the ocean, and was also made on this side of the Atlantic. When the hard struggle for Liberty was ended and the dark clouds

were lifted, Americans were more than ready to send their old-fashioned Anglo-Dutch and Chippendale furniture to the attic or to the servants' quarters, so that they might refurnish their homes after the new French styles of Louis XVI, or in the English taste of Hepplewhite and Sheraton.

SUPPLEMENTARY READING

THE GENTLEMAN AND CABINET MAKER'S DIRECTOR

By Thomas Chippendale.

Cabinet maker and upholsterer, in St. Martin's Lane. London: 1754; third edition, 1762.

THE WORKS IN ARCHITECTURE OF ROBERT AND JAMES ADAM, ESQUIRES

London: Printed for the authors, 1778. Reprinted and published by E. Thézard Fils, publisher, Dourdan (S. & O.), 1900.

THE COLONIAL FURNITURE OF NEW ENGLAND

By Irving Whitall Lyon, M. D.

Boston and New York: Houghton, Mifflin & Co., The Riverside Press, Cambridge, 1891.

A HISTORY OF ENGLISH FURNITURE

Percy Macquoid.

London: Lawrence & Bullen, Ltd. New York: G. P. Putnam's Sons. "Age of Oak," 1904; "Age of Walnut," 1905; "Age of Mahogany," 1906; "Age of Satinwood," 1908.

COLONIAL FURNITURE IN AMERICA

By L. F. Lochwood

New York: Charles Scribner's Sons.

ENGLISH FURNITURE DESIGNERS OF THE EIGHTEENTH CENTURY

By Constance Simon.

London: A. K. Bullen, 1905.

DUTCH AND FLEMISH FURNITURE

By Esther Singleton.

Hodder & Stoughton, London, 1907.

FRENCH AND ENGLISH FURNITURE

By Esther Singleton

McClure, Phillips & Co., New York, 1903.

THE FURNITURE OF OUR FOREFATHERS

By Esther Singleton

Doubleday, Page & Co., New York.

FURNITURE

By Esther Singleton

Duffield & Co., New York, 1900.

THE MENTOR READING CIRCLE

The idea of furniture is expressed in the French name for it—"les meubles," which means "movables." Furniture was made to meet the desires of primitive mankind for something to sit on, something to sleep on, something to serve from, something to eat from, and something to set things on.

Furniture marked the separation of man from Mother Earth. It meant that man, who had first sat on rocks and tree trunks, began to sit on stools and chairs; who had slept on the earth, took to sleeping in beds; who had eaten from logs, learned to eat from a table; who had built his first fires on the ground, set them in braziers and later in grates and stoves.

★ ★ ★

In the history of the races furniture is one of the marks of progress. As nations developed in civilization their furniture became more varied and elaborate. Then after the decay of these nations under luxurious conditions and their final downfall, new nations came into power under conditions that were rugged and primitive, and with them came again a period of simple, rude articles of furniture.

★ ★ ★

Even in early times China, Japan, Egypt, Greece, Rome, and Assyria had a good deal of furniture. The ancient civilizations enjoyed a luxury of furniture that is not excelled today. Ancient Roman nobles took as much delight in gathering together exquisite pieces of furniture as any modern collector. Wood, ivory, precious stones, bronze, silver, and gold were used for furniture in the early ages. The Ptolemies of ancient Egypt were as well lodged as the Plantagenets of England. But, after the decline of Rome, there came a long blank space—



"EMPIRE" CHAIRS IN EGYPT

This picture by Mr. Elmendorf was taken in the National Museum at Cairo. It shows two ancient Egyptian chairs, thoroughly "Empire" in style, yet over 4,000 years old

the Dark Ages, during which very little furniture was used. When the Crusaders went into the East they thought that they were going to rescue the Holy Land from savage barbarians, but they found races far more civilized than they were in certain particulars—furniture being among them. They proceeded at once to appropriate the ideas of the East. First the joiner or carpenter constructed a chest. This was set on the ground in the beginning. Then it was raised by short legs. Gradually these legs

were lengthened and the chest stood up and became a cabinet.

★ ★ ★

In this way modern furniture began to shape itself. It developed from the crude forms and models of furniture in the Dark Ages. Modern furniture is a development in itself, and is not derived in its essentials from other civilizations. Modern civilization *took* ideas for the forms of furniture from China, Japan, Egypt, Greece, Rome, and Assyria, but it did not *get* ideas from them. Modern furniture in its essentials was a natural development of the needs of modern civilization, and the furniture makers of modern civilization simply adapted some of the styles of the ancient pieces to modern use.

The chairs shown in Mr. Elmendorf's picture illustrate this. The makers of Empire furniture in the Napoleonic age in France copied classic models, going back nearly 2,000 years to Rome to get their styles. It would be natural to think that the Roman model was the original source of suggestion. But here we have two perfect "Empire" chairs found in Egypt, and they are over 4,000 years old. Did the Romans copy from the Egyptians? It may be.

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The next number of The Mentor, to appear on July 15, will contain six beautiful pictures in full colors

AMERICAN WILD FLOWERS

Asters and American Golden Rod, White Daisies; Buttercups and Wild Geranium; Sweet Brier Rose, Yellow Rock Rose, and White Asters; White Water Lily; Dogwood.

By *WALTER PRICHARD EATON, Author*

NUMBERS TO FOLLOW

Aug. 1. GOTHIC ARCHITECTURE

Cologne Cathedral, Gloucester Cathedral, Rheims Cathedral, Lincoln Cathedral, Chartres Cathedral, Bourges Cathedral.
By Clarence Ward, Professor of Architecture, Rutgers College.

Aug. 15. THE STORY OF THE RHINE

The history and traditions of this most romantic and beautiful river, told in an interesting manner. The pictures show the important places and attractive spots to be seen along the course of the Rhine.
By Dwight L. Elmendorf, Lecturer and Traveler.

Sept. 1. SHAKESPEARE

Shakespeare's House—Stratford; the Avon and Stratford Church, Shakespeare's Grave in Stratford Church, Shakespeare's Workroom, Room in which Shakespeare Was Born, Anne Hathaway's Cottage.
By Hamilton W. Mahie, Author and Editor.

Sept. 15. AMERICAN MURAL PAINTERS

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THE MENTOR

AMERICAN WILD
FLOWERS

DEPARTMENT OF
NATURAL HISTORY

Serial Number 63

FIFTEEN CENTS A COPY

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AMERICAN WILD FLOWERS

By WALTER PRICHARD EATON

THE
MENTOR



DEPARTMENT
OF NATURAL
HISTORY



JULY 15
1914



MENTOR
PICTURES

FLOWERING DOGWOOD
WHITE DAISIES
WHITE WATER LILY
BUTTERCUPS AND
WILD GERANIUM
ASTERS AND
AMERICAN
GOLDENROD
SWEETBRIER ROSE,
YELLOW ROCK ROSE,
AND WHITE ASTERS

TRAILING ARBUTUS

This flower (*Epigaea repens*), sometimes known as the Mayflower, is one of the earliest spring blossoms

IF you were walking in a strange city,—in London, say, or Paris, or Rome,—your pleasure would be considerably lessened if you could not learn what the various buildings were, and something of their history. Walking in the woods or fields, the pleasure most of us take is far less keen than it might be if we knew the names of the wild flowers and something about their history. A great many people say they “love Nature,” when what they mean is that they dislike the city in hot weather. We are intimate with those we love; we know their private affairs, their private moods. Often we love them for their moods. We do not know Nature till we are familiar with her affairs, her moods.

Wild flowers are her affairs, among other things, and nothing, perhaps, brings a finer, more delicate pleasure than acquaintance with the wild flowers, than the knowledge where the first arbutus stars the hillside mold, the sight of the showy lady’s slipper, finest of North American orchids, rising on its tall green stalk in a swamp, the indescribably lovely spectacle of a lone cardinal flower in August nodding over a green bank at its brilliant reflection in the dark pool of a forest brook. Our more showy garden flowers, of course, are but developments from wild varieties, and our finest garden craft nowadays is striving not for formal beds, but for natural effects. The true gardener’s heart is filled with envy by



BLOODROOT

The *Sanguinaria Canadensis* belongs to the Poppy family. Few flowers of the year can vie with its spotless beauty; but its snowy petals fall quickly from about their golden center

the sight of the cardinal flower mirrored in the forest pool. He knows that Nature has done with ease what he would almost give his soul to accomplish. It may almost be laid down as a rule that if you are not familiar with the haunts and habits of wild flowers, you will never make a good gardener. You will not know the effects proper to a reproduction of Nature.

ENJOYMENT OF WILD FLOWERS

Many of my readers, of course, cannot expect to become botanists. Lest a false impression be given, let me say right here that I am not a botanist. Botany is a science which demands long and concentrated study. But certain rudiments of botany can be mastered by anybody in a few evenings of study and experiment, and one summer will give a working knowledge of the elemental branches. If we will get out of our heads the old fallacy that a little knowledge is a dangerous thing, and grasp the idea that a little knowledge, particularly of plants, will open up to us a whole new world of interest on the ground about our feet, our next country vacation, or even our next Saturday's outing, will be far more enjoyable.

The very first thing to do is to get some standard book on the subject of our talk, such as Mrs. Dana's "How to Know the Wild Flowers." More technical books, like Gray's "Botany," may follow later. Mrs. Dana will tell all you need to know for a start. Such a book may be taken with you on your walk (together with a common microscope and dissecting point), or the flowers may be brought home for study. You will be surprised—supposing that at present you know but a dozen wild flowers by name, and consequently see on your walks but those kinds growing—in what a short time you will know the names of a hundred, and every step of your path through woods, fields, and swamps will disclose to you blossoms that you were never before aware of; how every country roadside, even, will become a long garden, and every riverbank a flower border.

AMERICAN WILD FLOWERS

Some of the elementary parts of the blossom will have to be briefly noted here, before we proceed. The flower is the part of the plant which produces seed, and so perpetuates the species. The calyx is that leafy part at the base of the flower which often seems to hold the flower as in a cup. If the calyx is divided, the parts are called sepals. The corolla is the inner cup of the flower, and its divisions are called petals. Inside the corolla are the stamens, each bearing in an anther at the tip the grains of fertilizing pollen dust; and the pistil, with embryonic seeds at the base, the style projecting upward, whereon the pollen grains lodge, to penetrate down the style and fertilize the seeds. Most flowers cannot be fertilized successfully by their own pollen. They need pollen from another blossom of the same species. Hence they have odor and color and nectar, to attract bees and insects. This fertilization of one blossom by another is called cross fertilization. In hothouses, where there are no bees, you will find the men cross fertilizing peach trees by brushing pollen from flower to flower with a squirrel's tail. New flowers are created by brushing the pollen from one variety upon the pistil of another.

DAISY, GOLDENROD, AND ASTER

Three of the most conspicuous wild flowers are probably the daisy, the goldenrod, and the aster, all of the Composite* family; and, excepting the violet, they are the best known of our wild flowers. The daisy is not a native of America. It was brought here by the early settlers. But it long since adapted itself to our soil and climate so thoroughly that it stars all our fields in early summer.

The goldenrods and asters, however, are native plants. There is only one aster native to England, for example; while we boast about one hundred and twenty different species, fifty-four of them found in our northeastern states. Perhaps the showiest is the New England aster

*Composites are flowers made up of many tiny blossoms gathered into a close cluster or head so that the cluster seems to be a single blossom.



NEW ENGLAND ASTER

The large violet-purple or sometimes pinkish flower-heads of the New England Aster (*Aster Nova Anglia*) are to be seen in the swamps in the late summer



WILD COLUMBINE

The "rock-loving columbine" (*Aquilegia Canadensis*), with its jewel-like red flowers, manages to secure a foothold in the most precipitous and uncertain of nooks

(*Aster Novæ Angliæ*), most often found in swampy places, growing sometimes six or eight feet high, with large, richly violet-purple blooms in great profusion. Another handsome aster is

the more pinkish New York aster (*Novi Belgii*), which is much branching in habit, and not so tall. Along dry roadsides in

early August grows the *Aster patens*, a low plant, with single blooms at the end of slender branching stems, of a bright bluish purple.

These asters must not be confused with the reddish purple ironweed, which blossoms by the roadside just before frost, and looks so much like an aster that it is often wrongly called ironweed aster. It is a Composite, to be sure, but of a different species. There is also a less numerous group of white asters, generally with somewhat smaller blossom heads.

The goldenrod (*Solidago*), which has often been proposed as our American national flower, well deserves the honor, if native blood (or rather sap!) is to be a test. There are eighty species of goldenrod indigenous to our soil. Only one species is native to Great Britain. Most of these varieties so closely resemble one another that only a skilled botanist can distinguish them, and there is scarcely space here to describe even the more obvious sorts. Try, with the

aid of your wild flower book, to tell them for yourself when they are making our roadsides and pasture fences a blaze of gold next August. Observe, too, how each bloom-head of the cluster about the stalk is composed of many tiny flowers, both disk and ray; but in this case, unlike the daisy, the ray flowers are also yellow. The goldenrod is a sturdy perennial, and may readily be cultivated. Surely the tall *Solidago Canadensis*, growing in favorable soil six feet high, is as beautiful as any

A M E R I C A N W I L D F L O W E R S

garden plant, and when a border of these wild flowers is sown along an old fence or stone wall by the roadside leading up to your house, or even along your drive, with asters in front, you have a late summer hardy border, of absolutely native origin, as lovely as any you could buy from a florist's. With proper cultivation of adjoining land, the seeds are not likely to do harm. I have had a goldenrod border six feet from my garden beds for three years now, and it has not spread at all. The lawn mower and hoe see to that.

THE BUTTERCUP

All children know the humble buttercup, which is fully as common close to towns and even large cities as it is in the country. Who has not held it beneath another's chin, to find out if he (or she) liked butter? The buttercup belongs to the Crowfoot family (its botanical name is *Ranunculus*, "the Latin word for little frog and also the water crowfoots living with the frogs."—Gray.) The whole family is called *Ranunculaceæ*, and numbers some of our best loved wild flowers.

Among the cousins of the buttercup in the Crowfoot family will be found the trailing clematis, which makes old walls and fences so beautiful with its feather-like, fragrant, white blossoms; the common Virginia creeper; the pretty little white and pink hepaticas, which push up their hairy stems very early in spring through last year's dead leaves in the woods or beside country roads; the anemone, called wind flower by the Greeks; the *aquilegia*, or columbine, which swings its bells from the rocks in June, the little fleshy horns at the base of the petals giving it the name *aquilegia* from their fancied resemblance to the talons of an eagle (*aquila*). Our native northeastern columbine is red. The varieties cultivated in gardens are of various colors, with longer spurs or talons. Some have been brought from the Rocky Mountains, some from Europe, some are hybrids.

Other garden flowers of the same family as the humble buttercup are peonies and larkspur. Other wild flowers are aconite or monkshood



WOOD VIOLET

Few wild flowers hold a higher place in our affections than do the violets. The wood violet (*Viola Canadensis*) with its blue-veined white petals flushed with pink outside, is one of the most bewitching of its family



SHOWY LADY'S SLIPPER

The *Cypripedium spectabile* is one of the most beautiful of American orchids. Its flower is crimped, shell-shaped, varying from a rich pink-purple blotched with white to pure white

(which is cultivated as well as growing wild), the tiny goldthread of the early spring woods, and best of all the so-called cowslip, which isn't a cowslip at all, but a marsh marigold (*Caltha palustris*, Crowfoot family). The marsh marigold grows in the rank grass in spring out of the boggy land beside brook beds or on the borders of flooded meadows. It closely resembles the buttercup, except that it is larger, more fleshy, and more brilliantly golden. Few flowers, wild or cultivated, can match its golden sheen of color, when a bunch of the blooms are massed above their succulent green leaves. No wonder that thousands of pairs of small feet, and some not so small, are wet every spring, when the marsh marigolds are in bloom!

THE WILD GERANIUM

The pale, pinkish purple flowers of the common wild geranium (*Geranium maculatum*) are interesting not alone for their prettiness, but for their kinship to the geraniums of cultivation. The word *geranium* comes from the Greek word for crane, and if you will examine the wild blossom after the fruit has begun to set you will see a long beak rising from the calyx, which so nearly resembles a crane's beak that the flower is sometimes called, by older country folk, "wild cranesbill." The perennial geranium of your mother's flowerpot and garden is first cousin to our wild geranium; but it came from the Cape of Good Hope. Of course, like most cultivated plants, the South African geranium has been artificially hybridized into various sorts. Man has interfered with the selective processes of Nature. Still, it remains a cousin of our pretty wayside geranium which purples the North American woods and roadsides in late spring and early summer.

THE WILD ROSE

Many people regard the rose as the queen of flowers—a view the present writer must admit no sympathy with. The rose of commerce has few charms for him. Its foliage is unattractive, its flowers have too

A M E R I C A N W I L D F L O W E R S

obvious a fragrance, and they are so palpably overfattened for display that poor Nature is quite forgotten. But with the wild rose it is different. There is a flower for you! There is a flower which is still natural, which still admits its kinship with the pear, the plum, the apple, the humble strawberry, the golden geum high on Mount Washington (living bravely five thousand feet and more above sea level where not a tree can grow), the cinquefoils, the spiræas (such as hard-hack—steeple bush—and meadow sweet).

Practically the only wild rose cultivated in America is the state flower of Illinois, the lovely prairie rose, *Rosa setigera*. Our wild rose of the eastern states is the *Rosa rubiginosa*, or sweetbrier, naturalized from Europe. It has been naturalized, without question, and the lovely pink blossoms, almost always single, though occasionally double, open their hearts by dusty roadsides, and mass into wonderful borders by old walls and fences, where they are frequently backed by the delicate green foliage of the clematis. The small yellow rock-rose (sometimes called frost-weed) belongs to the Rock-rose family, and is not a variant of the brier. It usually grows in gravel, blooms in June, and its bright yellow petals fall the next day after the flower opens. Mrs. Dana records that a similar plant, rose colored, is found in the Vale of Sharon, and some botanists believe that our frost flower is the biblical Rose of Sharon.

THE POND LILY

Everyone knows the water lily, or pond lily, as it is more commonly called in New England, the *Nymphæa* (some botanists prefer *Castalia*) *odorata* (the name is obvious enough,—*nymphæ* from the water nymphs, and *odorata* from its sweet smell). In the Great Lakes, however, the far less fragrant *Nymphæa tuberosa* is the common species. Of the same water lily, or *Nymphæaceæ* family, are the yellow pond lilies, or spatterdock, or frog lilies, or, as they are called in England, brandy bottles.



DANDELION

The name of the dandelion (*Taraxacum officinale*) is a corruption of the French *dent de lion*, which means "lion's tooth." It is said that the jagged leaves gave rise to this name

AMERICAN WILD FLOWERS



YELLOW ADDER'S TONGUE

This flower (*Erythronium Americanum*), which is sometimes called the dog's tooth violet, is a member of the Lily family. Its flowers are fairly large, and in color are pale yellow marked with purple

the stem which came up from the rootstock buried in the mud on the bottom; or else you cut a long pole, slit the end into a fork, and pushed it out from shore, with patient effort got the stem twisted into the fork, and then pulled. A bunch of pond lilies could always be sold for five cents, at the very least, and how fragrant they made the entire house when placed in a bowl of water on the hall table!

Examine the pond lily carefully, and you will see, without the aid of a microscope, that the calyx is composed of four sepals (or leaves), and the corolla is composed

Sometimes the two grow together, in still water, where the bottom is muddy. To the same family belong the great Amazon water lily and the immortal lotus flower. There have also been many varieties produced by cultivation, for the owners of large estates to put in their water gardens or hothouses. But the common *Nymphaea odorata*, which grew, and still grows, on Grandfather's mill pond just above the dam, remains as fragrant, as lovely, as any. You used to gather the blossoms from a boat, plunging your bared arm far down between the floating, heart-shaped leaves, to grab



MOUNTAIN LAUREL

The *Kalmia latifolia* is a most beautiful shrub

of a great number of white petals, these petals gradually growing smaller and merging into the stamens at the center, so that it is hard to say where the petals leave off and the stamens begin. Indeed, the botanists are in doubt whether the petals were once all stamens, or the other way about. But it is generally reasoned that, since a flower can exist without petals, but not without stamens, which bear the pollen, or male cells, the numerous petals of the water lily were probably developed from stamens, in order to attract insects and aid in the work of cross fertilization. You will almost always find insects in the lilies, crawling about and covered with golden pollen dust. Hardy pond lilies, such as our native *Nymphaea odorata*, may easily be cultivated in a tub in your garden; though hardly from seed. You can buy the rootstock, however, from any good seed house or nursery.

The Poppy family (*Papaveraceæ*) is represented in our eastern woods by one common wild flower,—the *Sanguinaria Canadensis*, or bloodroot. There is also the California poppy, native to that state, and one or two less common plants in Pennsylvania and other eastern states. The bloodroot, however, may easily be found in early spring, and identified by its fragile, exquisite white flowers, starry shaped, which push up a few inches above the mold of the wood borders. When picked, the stem oozes (sometimes gushes, in fact) a red juice, which you must be careful to keep off your clothes, as it stains. A milky or colored juice is characteristic of all species of the Poppy family.

SOME ORCHIDS

Space does not permit us here to discuss the peculiar formation of flower which determines an orchid, but only to point out that some of the loveliest orchids are not confined to hothouses, but grow in our native woods and swamps. Among the most beautiful sorts are the showy lady's slipper (which is rather rare, and grows in wet places), the common pink



CARDINAL FLOWER
Lobelia cardinalis



CALIFORNIA POPPY

The California poppy (*Eschscholtzia Californica*), although commonly grown in eastern gardens, confines itself in the wild state to a limited range on the Pacific Coast

lady's slipper, the yellow lady's slipper, the lavender and white showy orchis which blooms in May, the purple arethusa (blooming along marshes in June), the pink adder's mouth, and the purple-fringed orchis (with numerous small fringed blossoms growing in a spike at the top of the stalk). I have found this latter orchid in the damp woods on the slopes of the White Mountains growing literally in gardens during July. Farther south it would bloom a little earlier. The yellow fringed orchis is more brilliant, but also far more rare. The Orchis family is, without doubt, the aristocrat of the flower community (or shall we say it is the family which has the most artistic temperament?), and no joy is quite like that of finding an orchid in the woods.

AMERICA'S MANY WILD FLOWERS

We have still failed to mention, of course, hundreds upon hundreds of wild flowers, even of the common sorts, though we must not fail to refer to the flowering dogwood, which is not a wild flower, strictly, but a tree blossom, but for all practical purposes belongs in this list. Last summer one child alone in my home in the Berkshire Hills gathered a bouquet of over a hundred varieties for our flower show, during the first week in July. We can only mention here a very few of the loveliest blooms, to watch for and learn to know and love.

Princess of the woods in autumn is, of course, the blue fringed gentian; but her sturdier cousin, the blue closed gentian is lovely too, and commoner. Blue vervain and harebells are other exquisite blue flowers. By the side of streams watch for the tall, stately joe-pye-weed rising above the bank, and along woody roads look for the flowering raspberry, which is almost the color of raspberry juice. Look too for the blue pickerel weed in muddy shallows on the edge of a pond, for the yellow adder's tongue (called dog tooth violet, though it belongs to the Lily family) in the spring woods; and in the spring woods too, in your search for violets, keep an eye out for the lovely white

AMERICAN WILD FLOWERS

trilliums (*Trillium grandiflorum*). Sometimes maroon-red trilliums (*Trillium erectum* and *Trillium sessile*), as well as the larger white variety, are common. These bear the pretty name of "wake robin." With care you may dig up a trillium plant, and bring it home into a shady place under trees in your own garden, where it will bloom for you the next season. The trillium and wake robin are native to North America.

We must say a word for the tiny pinkish white blossoms and brilliant red berries of the partridge vine (*Mitchella repens*), so characteristic of our native woods (though it is also found in Mexico and Japan), and for the pale yellow richness and silvery foliage of the jewel weed (Geranium family), which borders so many of our streams and moist roadsides. Alas! a book is none too long to dilate upon the various wild flowers of America, which are ignored only because they are not grown in gardens. To know them you must go to them, and then their shy beauty, in their native setting of woods and streams and moss and grass, will repay you a hundredfold.



EVENING PRIMROSE
Oenothera Speciosa

SUPPLEMENTARY READING

FIELD BOOK OF AMERICAN WILD FLOWERS

By F. Schuyler Mathews.

G. P. Putnam's Sons, New York. A short description of their character and habits, a concise definition of their colors, and incidental references to the insects which assist in their fertilization.

HOW TO KNOW THE WILD FLOWERS

By Mrs. William Starr Dana.

Charles Scribner's Sons, New York. A guide to the names, haunts, and habits of America's wild flowers.

ACCORDING TO SEASON

By Mrs. William Starr Dana.

Charles Scribner's Sons, New York. Talks about the flowers in the order of their appearance in the woods and fields.

NATURE'S GARDEN

By Neltje Blanchan.

Doubleday, Page & Co., Garden City, New York. An aid to knowledge of our wild flowers and their insect visitors.

WAKE-ROBIN

By John Burroughs.

Houghton, Mifflin Co., Boston.

WILD FLOWERS OF THE NORTHEASTERN STATES

By Ellen Miller and Margaret C. Whiting.

G. P. Putnam's Sons, New York. The wild flowers are drawn and carefully described from life, without undue use of scientific nomenclature.

HARPER'S GUIDE TO WILD FLOWERS

By Caroline A. Cruze.

Harper & Brothers, New York. A complete guide, with plates in color.

RECREATIONS IN BOTANY

By Caroline A. Cruze.

Harper & Brothers, New York.

HIGHWAYS AND BYWAYS

By William Hamilton Gibson.

Harper & Brothers, New York.

WILD LIFE IN ORCHARD AND FIELD

Harper & Brothers, New York.

By Ernest Ingersoll.

THE MENTOR READING CIRCLE

Mr. Eaton calls attention to the great fact of fertilization in flowers when he states that flowers need pollen from another blossom of the same flower in order to fertilize, and he adds, "Hence they have odor, color, and nectar to attract bees and insects."

Mrs. William Starr Dana treats this fact very beautifully. Ingenious devices, she says, are resorted to by various flowers in order to fertilize. Many flowers make themselves attractive to the insect world by secreting within their dainty cups little glands of honey, or, properly speaking, nectar—for honey is the result of the bee's work.

"But this nectar fails to induce visits unless the bee's attention is first attracted to the blossom, and it is tempted to explore the premises; and we now observe that those flowers which depend upon insect-agency usually advertise their whereabouts by wearing bright colors or by exhaling fragrance. It will also be noticed that a flower sufficiently conspicuous to arrest attention by its appearance alone is rarely fragrant."

★ ★ ★

When the bee alights upon a blossom and thrusts its head into the heart of a flower to extract the nectar, it strikes the stamens and thus powders its body with pollen. Then it flies away to another blossom of the same kind, and this pollen is brushed upon the pistil of the second and thus fertilizes it, making new seeds. So the flower gives its treasure to the insect, in return for which the insect assists in propagating the species of that flower.



A MUTUAL SERVICE

Bees and clover making a practical business deal. The bees carry the pollen from one clover to another, thus fertilizing the flower. The clover pays the bees for the service in honey

The flowers know best how to attract the insects that serve them, and they attract them with blandishments that are quite human. The flowers which depend upon night-flying insects for their pollen make themselves conspicuous by wearing white or yellow, and they also announce their presence by exhaling perfume. It is because of this that so many white flowers are fragrant.

"We notice," writes Mrs. Dana, "that some of these night-fertilized flowers close during the day, thus insuring themselves against the visits of insects which might rob them of their nectar or pollen, and yet be unfitted by the shape of their bodies to carry on their fertilization. On the other hand, many

blossoms which are dependent upon the sun-loving bees close at night, thus securing the same advantage."

★ ★ ★

There are, too, groups of flowers that use other agents than bees to carry out the work of fertilization. There is the class of flowers which invites insect visitors not by attractive colors and alluring fragrance, but, as Grant Allen puts it, by deceiving flies through their resemblance to decomposed meat, imitating the color as well as the unpleasant odor. And there is the species that possesses an ingenious mechanism for scattering its seed by electrically bursting capsules. Another group has a deft arrangement of silky sails which waft its seeds. And another puts forth bright berries which temptingly invite the hungry winter birds to peck at them until their precious contents are released.

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The next number of The Mentor, to appear on August 1, will contain six beautiful photogravures

GOTHIC ARCHITECTURE

Cologne Cathedral, Gloucester Cathedral, Rheims Cathedral, Lincoln Cathedral, Chartres Cathedral, Bourges Cathedral.

By CLARENCE WARD, Professor of Architecture, Rutgers College

NUMBERS TO FOLLOW

Aug. 15. THE STORY OF THE RHINE

Ehrenbreitstein, Bridge at Bonn, Lorelie Rocks, Rheinstein Castle, Stolzenfels Castle, Heidelberg Castle.
By Dwight L. Ehmendorf, Lecturer and Traveler.

Sept. 1. SHAKESPEARE

Shakespeare's House—Stratford; the Avon and Stratford Church, Shakespeare's Grave in Stratford Church, Shakespeare's Work-room, Room in Which Shakespeare Was Born, Anne Hathaway's Cottage.
By Hamilton W. Mabie, Author and Editor.

Sept. 15. AMERICAN MURAL PAINTERS

Beautiful reproductions of paintings by John Sargent, Edward Simmons, Edwin A. Abbey, Elihu Vedder, Kenyon Cox, E. H. Blashfield, and others.
By Arthur Hoebel, Author, Artist, and Critic.

Oct. 1. CELEBRATED ANIMAL CHARACTERS

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GOTHIC ARCHITECTURE

By CLARENCE WARD

Professor of Architecture, Rutgers College

THE MENTOR

DEPARTMENT
OF FINE ARTS

AUGUST 1, 1914



BEAUVAIS
CATHEDRAL



MENTOR GRAVURES

THE CATHEDRALS OF
COLOGNE
CHARTRES
RHEIMS
BOURGES
GLOUCESTER
LINCOLN



Detail of the
rose window

IN the entire field of architectural history there is no style which is the equal of Gothic architecture. Egyptian buildings may impress the beholder with their size and color, Greek temples with the perfection of their proportions and the pure beauty of their sculpture, Roman monuments with their lavish decoration and the tremendous daring of their builders; but in none of them is there a fraction of the emotional power which lies in the Gothic cathedral. Gothic architecture is the very embodiment in stone and glass of all that is noblest in human faith. It is the concrete expression of the hopes and fears of Christianity. That this is so, is due in no small measure to the historical conditions in the midst of which it attained its growth.

France was the birthplace of the style; but it was not a France of peace and civilization, as one might expect. Rather, it was a country given over to petty strife among its nobles and to lawlessness in its cities. Yet, in the midst of conditions such as these, it is a strange fact that religion was supreme, and that the power of the church reached the highest point to which it has ever attained. It was this religion which led men, whose homes could scarcely have been better than hovels, to bend their backs to the

task of erecting churches which remain to this day the wonder of all eyes. It was not a religion of faith, however, so much as one of fear, which produced the condition of mind necessary to bring men to such a task as this. It was the fear of punishment in the future life, and the desire to lessen or escape this fate, which was largely instrumental in lead-



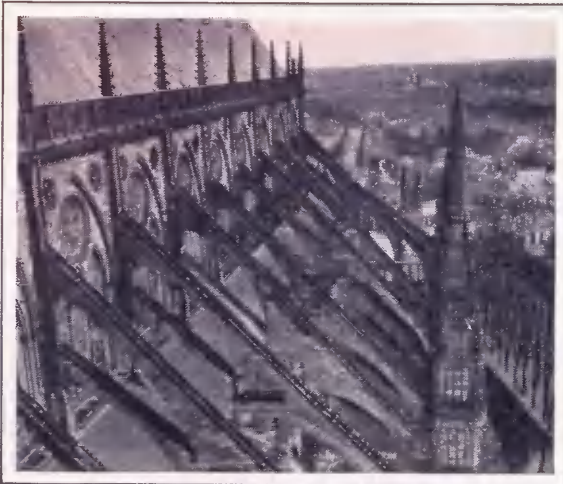
BEAUVAIS

The Cathedral from Saint-Étienne

ing men and women to harness themselves to carts and allow their bodies to be whipped by zealous priests as they hauled the stone and wood for building such a cathedral as that of Chartres (shahrtr). It was the same fear which led the warlike nobles, who even dared attack the bishops of the church, humbly to contribute land and money toward cathedral building when they were threatened with excommunication if they did not make amends for warring among themselves or against the church's ministers.

BEGINNINGS OF GOTHIC ARCHITECTURE

Although the product of such religious conditions, it must not be thought that Gothic architecture sprang full grown from the soil. The



BOURGES CATHEDRAL

Showing the window tracery and buttresses

thirteenth century, in which it reached its bloom, was preceded by hundreds of years of experiment, during which the Christian builders of France were laboring to erect larger and more beautiful churches from very simple beginnings. It is a long step, for example, from the tenth century nave of the cathedral of Beauvais (bo-vay') to the choir of the same church, and in between the two there lie three centuries of progress. The first two constitute the period known as Romanesque.

G O T H I C A R C H I T E C T U R E

The greatest problem which the Romanesque builders set themselves to solve was how to cover their churches of ever increasing size with roofs, or rather vaults, of stone, which would check the disastrous fires which were constantly destroying the roofs of wood. After many more or less

unsatisfactory experiments, the builders of the early twelfth century finally solved this vaulting problem. Its solution lay in what is known as the ribbed vault. This consisted in the construction of a series of arches, some across the church, some diagonally between these transverse arches, in such a manner that

a skeleton of stone was formed above the entire building. Upon this skeleton panels of light masonry were laid, and the whole space inclosed. It is this ribbed vault, with its many structural and decorative possibilities, which forms the keynote of Gothic architecture. With it came the introduction of the pointed arch, which is so often erroneously thought of as the mark of Gothic, but which is really only a byproduct of the style.

As the builders became more skilful in constructing the vault, they next turned their attention to the problem of raising it higher and higher above the ground, in order to obtain more lofty church interiors with increased window space. This introduced the question of supports; for the higher the vault was raised the more difficult it was to meet its pressures against the church walls. To offset this thrust, the builders evolved flying buttresses, those great half-arches of stone which appear in long rows above the side aisle roofs of almost every Gothic church.



CHARTRES CATHEDRAL
The royal portal



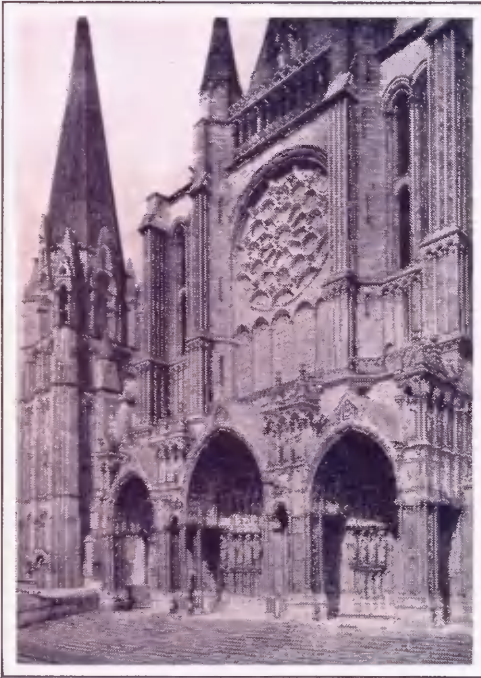
CHARTRES
Detail of the royal portal

G O T H I C A R C H I T E C T U R E

The vaults thus raised, and the windows thus increased in size, the problem of how to fill them with glass now presented itself. They were so large that the previous method of using a single sheet made up of small pieces of painted glass was no longer safe, since the enlarged expanse would have been in constant danger of destruction from the pressure of the wind. So the builders found it necessary to subdivide the windows. This they did with stone bars or mullions, which mullions form what is known as tracery.

In the earlier churches like Bourges (boorzh) and Chartres the bars between the openings are heavy, almost like a part of the wall itself, and the tracery which they form is known

as plate tracery, since a window thus divided has the appearance of a number of openings of different shape cut through a plate of stone. Later the mullions were reduced in size and often richly molded. This constituted bar tracery. In its use the windows were subdivided into patterns of most varied and beautiful design. In the best period these designs are made up of simple geometrical curves, as at Rheims (reemz; French, rongs), and the tracery is known as geometric bar tracery. Later many compound curves were introduced, as in the transept of Beauvais, and the tracery is known as flamboyant or curvilinear. Finally, in the last Gothic period in England, the bars were placed largely in horizontal and perpendicular lines, and the tracery is therefore termed rectilinear or perpendicular. Tracery is thus an im-



CHARTRES
The south portal

portant factor in determining the period of Gothic to which a church belongs.

With this account of the ribbed vault, the flying buttress, and tracery, the three chief principles of Gothic construction, it is now possible to turn to some of the churches themselves and get an idea of their actual appearance, as well as a little insight into the marvelous decoration which accompanies their structural design.

CHARTRES

Notre Dame (no'tr dahm) at Chartres is one of the earlier examples of French Gothic architecture. Like most of the great cathedrals, how-



BOURGES CATHEDRAL
The nave

ever, it was many years in building and many times altered in one part or another. This is well illustrated in its west front, or façade, the lower part of which, together with the south spire, is very early Gothic, and dates from the twelfth century, while the spire to the left is flamboyant, and dates from 1507-1513. These towers have been much admired, especially the older one, which, though severe in its lines, shows remarkable skill in the manner in which a square base has been carried up into an octagonal spire.

Taken as a whole, the façade is rather plain. Gothic decoration is only beginning to unfold its richness here. The circular window is, however, a most pleasing example of plate tracery, and a closer view of the three central doorways will reveal a wealth of sculpture and carving. A careful

study of this sculpture is worth while. It forms a part of the building, and is not in any sense extraneous decoration. It portrays in the clearest possible manner the purpose for which the building was erected. The figures carved in such profusion around these doors provided a Bible for the thousands of people of their day, who could not read a printed page. The long, slender statues are kings and queens, prophets and saints, of the Scriptures. Above their heads the little figures in the capitals of the shafts depict scenes from the life of Christ; while above the central door sits the Master himself, the Book of Life in His hands, the symbols of the four evangelists around Him.

To be sure, the figures are somewhat crude, almost laughable if you will; but remember that they are early works belonging just at the threshold of Gothic art. Moreover, a certain amount of their stiffness is due to a very proper feeling on the part of their sculptors that these figures should harmonize with the archi-

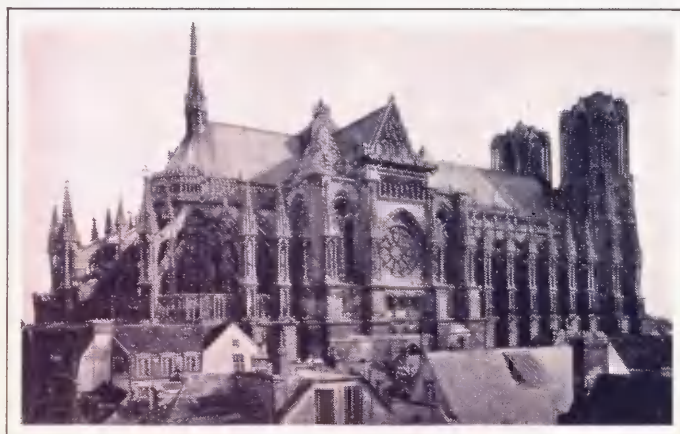


BOURGES CATHEDRAL
Side aisle of the nave

tectural lines of the building on which they are placed. When this fact is taken into consideration, and when a thorough study is made of its hidden as well as of its outward meaning, this sculpture may be more fully appreciated and understood. Far finer work was to be done in the thirteenth century, and fortunately

Chartres may boast of some of the best in its north and south porches.

The interior of the cathedral is less pleasing than that of a number of other French Gothic churches. It may boast, however, some of the finest painted glass in the world, which, like the sculptures of the exterior, affords to the beholder a complete series of Bible scenes, written that all may read.



RHEIMS CATHEDRAL
The north side



RHEIMS
Flying buttresses

BOURGES

The cathedral of Bourges is almost contemporary with Chartres, dating in the main from the early thirteenth century. Compared to such later churches as Amiens (ah-mee-ahng') and Rheims, its exterior is somewhat plain; but it has the distinction of being unbroken by a transept, and its continuous line thus gives a good idea of the length and height of one of these Gothic marvels. Although ornamented with little sculpture or carving, this flank does not lack a decorative character; for the simple plate tracery in the windows and the long rows of flying buttresses, with their

play of light and shade and line, give it a most pleasing appearance.

The interior is even more impressive. It is with a sense of awe that the visitor beholds the length and breadth and height of this great church. It is truly a House of God, and one worthy of His worship. Down the length of the nave for more than 300 feet run long rows of lofty piers,

G O T H I C A R C H I T E C T U R E

with slender shafts along their faces rising to support those tremendous vaults of stone 125 feet above the floor. And there beneath the vaults are windows, some of them filled with glorious painted glass of the thirteenth century, depicting in color in the interior of the church the Bible stories so beautifully wrought in sculpture on the exterior of the portals. If the arches between the nave and aisles seem a little high in comparison to the size of the windows above them, there is compensation for this in the resulting loftiness of the aisles, each with its own row of windows beneath the vaults, which thus seem borne upon a wall of glass, or rather suspended by some invisible hand above the church.

R H E I M S

The early type of Gothic façade has been seen at Chartres. A more developed form may be seen at Paris, and still a richer

example at Amiens; but for sheer decorative

beauty the front of the cathedral of Notre Dame at Rheims outranks all which

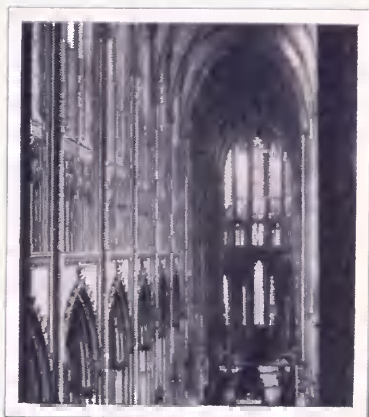
either preceded or followed it. It is exquisite from the ground to the top of its traceried towers. Unfortunately these have never received their spires; but they are almost perfect without them. Geometrical tracery of the richest character may be seen in the great rose win-



COLOGNE CATHEDRAL
From the west



COLOGNE
Intersection of choir and transept



COLOGNE
Interior of the cathedral



BEAUVAIS CATHEDRAL
The interior

which crowns the walls render this perhaps the finest exterior in France. Climbing to the roof and walking beneath the buttresses, one realizes the intricate structural character of this Gothic architecture, as well as its tremendous scale.

COLOGNE

This sense of size is even more pronounced when one stands before the cathedral of Cologne (ko-lone'). Furthermore, Cologne is the only great cathedral which is complete. Unfortunately, however, it does not date entirely from the Gothic era; for the nave and spires were built in recent years, though in true Gothic style. This may not detract from the impression which the church produces; but it cannot fail to detract from its appeal to the emotions, and this is one of the most important possessions of the truly me-

dow, in the belfry openings, and in the spaces above each of the three doors. The latter are decorated with a wealth of sculpture; while hundreds of statues, beneath beautifully wrought canopies, may be seen in other parts of the church. That the reader may have some idea of the size of such a cathedral as this, it may suffice to say that the central portal alone is nearly fifty feet in width and over seventy-five feet high, sufficiently large to cover beneath its arches a five or six-story building.

A side view of the church is no less impressive. It dominates the city at its feet, not merely by its size, but by the beauty of its proportions and its decoration. Had it been finished as planned, there would be seven great towers rising above its roofs; but unfortunately the dream of the original builders was never realized. Nevertheless, the beautiful pinnacled buttresses, the traceried windows, and the splendid parapet



LINCOLN CATHEDRAL

G O T H I C A R C H I T E C T U R E

dieval church. Although in Germany, Cologne is French as far as architecture is concerned, and its builders were evidently inspired by the cathedral of Amiens, which was just being completed as that of Cologne was begun. Its choir thus dates from the close of the thirteenth and the early fourteenth centuries; in other words, from the end of the best Gothic period.

Beautiful as is its exterior, the interior of the cathedral is even more worthy of admiration. If Bourges and Rheims have given the reader a sense of size and of building skill, what shall be said of this church, whose total length is over 450 feet, whose vaults rise 150 feet above the floor, and yet whose walls have been almost entirely replaced by open arches and vast sheets of glass?

AMIENS AND BEAUVAIS

Only two Gothic churches can compare with Cologne. One is Amiens, which has the advantage over its rival of possessing far more and finer sculptural decoration and none of it new, but all the product of the religious fervor of the Middle Ages. The other is Beauvais.



LICHFIELD CATHEDRAL

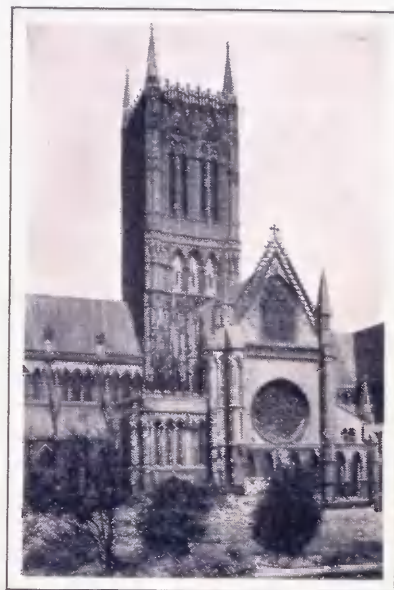


YORK MINSTER
The Five Sisters Window

And this is a fitting church to close an account of Gothic architecture in France; for it is not only the loftiest Gothic church in the French style, but its transepts date from the early sixteenth century, and illustrate in an admirable manner that last phase of Gothic known as flamboyant. The most striking feature of this period is the S-like curve used in arches, tracery, and decoration. This may be clearly seen in the great windows above the transept door. Unfortunately the cathedral of Beauvais is only half a church; for its nave was never built. Its choir, however, is quite as beautiful as those of Amiens and Cologne.

THE GOTHIC STYLE IN ENGLAND

The Gothic builders of England never strove for such height as that attained at Amiens or Beauvais. When compared with contemporary French examples, the English Gothic cathedrals will generally be found to afford many contrasts in style and decoration. They are, as a rule, longer, but much lower, the loftiest having a height of but a hundred feet in the interior. Perhaps because of this lowness the English builders made far less use of the flying buttress than the French, depending for the stability of their vaults upon the strength and thickness of the walls. The vaults, too, vary greatly from the French, in that they usually have a large number of ribs, most of them serving a purely decorative purpose. The façades of the English cathedrals are also quite different; for they are likely to be screen walls, as at Lincoln, Salisbury, or Ripon; sometimes flanked with towers, but rarely bearing much relation to the church behind them. English doorways are small, proportioned rather according to their purpose



LINCOLN CATHEDRAL
South transept



GLOUCESTER CATHEDRAL
The east choir

than to the rest of the church façade, and sculptural ornament is not very common.

Nevertheless, the English cathedrals have a charm which is all their own. Many of them are situated in the midst of broad green fields instead of among the crowded houses of a great city, and their long, low lines are in true accord with such pastoral surroundings. Moreover, they have a glorious feature in their central towers, a feature seldom found in France. Sometimes these towers are crowned with spires, as at Salisbury and Lichfield; but more often they are square at the top, with graceful pinnacles and parapets, as at Lincoln, Gloucester, and Canterbury.

The windows play an important part in determining the period of English Gothic to which a particular church belongs. When they are long and slender, with no tracery

G O T H I C A R C H I T E C T U R E

at all, but with an arch at the top shaped like the head of a lance, they date from the Early English or lancet period; when bar tracery of geometrical or curvilinear type is used, the period is the Second English or decorated; and when the mullions which divide the windows are perpendicular to one another, the window belongs to the last period of English Gothic, the perpendicular or rectilinear.

Many English cathedrals have portions dating from all these periods, and very often from the preceding Romanesque as well. Lincoln, for example, is largely lancet; but its tower is geometrical, the rose window of its south transept curvilinear, and certain chapels added to the church are perpendicular. Gloucester still possesses many Romanesque portions dating from the twelfth century; but its choir was one of the first works of the perpendicular period, and from the east the cathedral appears to be entirely in this style.

It has been necessary to compress this account of Gothic architecture into a very few pages, and the style as it appears in Italy, Spain, and elsewhere has been purposely omitted. These and other countries possess Gothic churches of most



MILAN CATHEDRAL

imposing size and beautiful appearance, as, for example, the cathedral of Milan; but they will readily be recognized as Gothic by those familiar with the principles of the style as developed in France and England.

S U P P L E M E N T A R Y R E A D I N G

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THE MENTOR READING CIRCLE

We are told that architecture is not an easy subject to treat in a popular way. Why is this? At first thought it seems as if architecture should not be more difficult for popular treatment than any other department of art. As a matter of fact, however, we do not know of anyone who has treated architecture in a simple, primer-like manner. The Mentor desires to make the meaning of architecture plain and simple to the reader who knows little of it. We begin with Gothic architecture because this style and that of the Classic are two great distinctive styles of architecture.

Later on we are going to take up architecture in America and tell something about the origin of the architectural forms in some of the modern buildings, the skyscrapers, the city and country mansions.

★ ★ ★
And now just a few words about Classic and Gothic architecture. Of course, as you know, Classic architecture came first. Naturally this was not the first architecture in the world, for ever since mankind graduated from the cave-man stage the race has been building structures of some sort. The architecture of China and Egypt dates far back in antiquity, and it is most dignified and impressive. But the architecture of the Greeks is of all the ancient architectural styles the one that we look back to today for perfection of beauty in line, form, and proportion.

Classic architecture may be defined as the "box kind"—its walls go straight up and the beams go straight across. Structurally it resembles a box lying on its

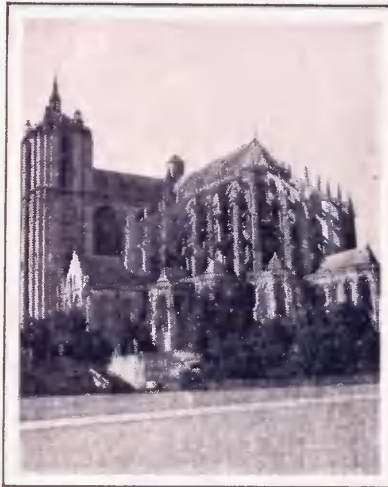
side. The Gothic is essentially different. It resembles the tent or "lean to." Instead of affording a box form of support, which is lateral, the Gothic style, with its pointed arches and its buttresses, gives oblique pressure and support.

It is said that Gothic architecture originated in a desire to reproduce the natural naves of the forest. The columns of a Gothic structure follow the lines of the lofty trees that stretch their limbs up and toward each other until they join. This may or may not have been so. It is a pretty thought, but students take little account of it.



TEMPLE OF POSEIDON

Typical example of Greek architecture



LeMANS CATHEDRAL

Typical Gothic architecture

★ ★ ★
"Gothic" was originally a term of reproach. The Goths were barbarians, and Gothic things were considered *barbarous*. The great beauty of the pointed arch and the other characteristics of Gothic architecture, however, swept away, in time, the reproach implied in the name. The Gothic now shares with the Classic the distinction of being one of the two most dignified and beautiful styles of architecture in the world.

★ ★ ★
Mr. A. Rosengarten, whose book on Architectural Styles is the best we know for general readers, has this to say concerning the Gothic or pointed style

as applied to ecclesiastical structures:

"Finally, it must be mentioned that a main feature of the Pointed Style in church buildings consists in the fact that the interior as well as the exterior appears organically instinct with life, and that the exterior must always be regarded as the expression of the interior, although it possesses a certain independent idea and development of its own."

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The next number of *The Medium*, to appear on August 15, will contain the beautiful photographs.

THE STORY OF THE RHINE

Ehrenbreitstein, Bridge at Bonn, Lorelei Rock, Rheinstein Castle,
Stolzenfels Castle, Heidelberg Castle.

BY DWIGHT L. ELMENDORF, Lecturer and Founder

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THE STORY OF
THE RHINE

DEPARTMENT OF
TRAVEL

Serial Number 65

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THE STORY *of* THE RHINE

By DWIGHT L. ELMENDORF

Lecturer and Traveler

MENTOR

GRAVURES

HEIDELBERG CASTLE
RHEINSTEIN CASTLE
THE LORELEI ROCK



Rheinstein Castle

MENTOR

GRAVURES

STOLZENFELS CASTLE
FORTRESS OF
EHRENBREITSTEIN
THE BRIDGE AT BONN

THE MENTOR • DEPARTMENT OF TRAVEL

AUGUST 15, 1914

THE Rhine is born in Switzerland. It skirts France and passes through part of it, and then, after a long career rich in history and romance, it finally loses itself in the countless canals of Holland." In these words might be summed up the life of this most famous river. Though it begins in Switzerland and ends in Holland, the Rhine is essentially a German river. The history that gives interest to the towns and castles along its banks, the myths and legends that have invested it with romantic interest from the earliest times, are thoroughly Germanic.

Although the Romans held sway for years in the Rhine country, although the French held territory for a long time on one bank, and the armies of Louis XIV pursued their conquest far along its course, and up the Neckar to Heidelberg, which they laid in ruins, the Rhine belongs to Germany, and the life and customs of the land are outright German.

In the earliest ages, long before towns were built on its banks, primitive German races dwelt there in tents, watched their flocks, wandered to and fro, and fought frequent battles. Southern Europe was populated and civilized; northern Europe was filled with dark solitudes consisting of ancient woods and dreadful wastes. Then races of rugged, primitive people appeared there. Historians assert that they must have come from India, circling round in a curving path through the cold regions above until they came into North Germany and down to the Rhine country. These people were known as Celts and Teutons. As they grew stronger and more numerous they pushed their way down into the lower lands and fought

THE STORY OF THE RHINE



BASEL

Basel is a busy commercial town. It contains many interesting buildings, and in its museum is a valuable collection of paintings and drawings by Holbein the Younger, who lived in Basel for sometime

with the Romans. In return the Romans invaded the territory of the Celts, and carried civilization and religion with them. What the Romans brought, added to the myths and legends of the Germanic races, produced a body of legendary lore that has given the Rhine a position of unique interest. Called by some "The River of Romance," the Rhine is the source and inspiration of many of the immortal works of German literature and art.

The Rhine has a hold on the German mind of a strength and kind the like of which is not to be found in the case of any other rivers except, perhaps, the Nile and the Tiber. It has been well said that "Father Rhine is the center of the German's patriotism and the symbol of his country."

THE DIMENSIONS OF THE RHINE

The Rhine is about 850 miles in length, and drains an area of 75,000 square miles. The distance in a direct line between its source in the Alps and its mouth in the German ocean is 460 miles. It has three distinct territories. There is the Rhine of Switzerland, of Germany, and of Holland. The last named is several streams; for it splits into separate channels before it finally flows into the ocean. The fall of the river varies from 800 feet at Basel (bah'-zel) down to the sea level in Holland. In breadth it varies from 190 yards at Basel to 410 at Düsseldorf (doo'-sel-dorf). It is an inconsiderable mountain stream in its Alpine source; but in its progress to the ocean it is fed by upward of 12,000 tributaries of various sizes.

These are the main essential facts. Let us follow its course. The Rhine begins with an Alpine glacier in the mountains of the Swiss Canton of the Grisons (gree-zong') and flows for nearly 250 miles in Swiss territory. On its way it receives contributions from a number of tumbling mountain torrents. It is a fast river here, running along its tortuous path and varying its course with rocky rapids and occasional laughing water-

THE STORY OF THE RHINE

falls. The Rhine soon passes through an experience that is extraordinary, perhaps unique, in the history of rivers. It joins Lake Constance, and loses itself for a time in that placid body of water. The traveler who takes the Rhine trip must not miss "the fair Lake Constance." It has a charm and a poetic beauty that are enchanting, while about it are many points of historic interest. There on a hill above the lake is a simple little house, the Château of Arenenberg (ah-ray'-nen-berg), where Queen Hortense, daughter of Josephine, lived for several years with her son, who became Napoleon III. The château is kept much in the condition that it was when the queen lived there. There are many memorials of Hortense in it, and in the little chapel nearby is a beautiful kneeling statue of her, erected by her son.

After leaving Lake Constance, the Rhine continues with greater power and volume. It now leaves Swiss territory and flows toward Basel. Its surface becomes more excited with each half-mile, and about a mile and a half below Schaffhausen (shahf'-how-zen) it finds diversion and sport in a lively waterfall of about eighty feet. The leap of the river is partly obstructed by rocks, which give the Rhine just the struggle it seems most to desire. It is a fine tumble of water that dashes over these rocks with gleaming, snow-white foam and great uproar.

Soon we touch the Black Forest, a name identified in the minds of most of us with much that is important in history and romantic in legend. The Black Forest is not, as some suppose, a wild, awesome woods. It may have been that at one time. It is now a forest of great beauty, ninety miles in length and twenty-five in width, and can be traversed on beautifully finished roads which carry the traveler past historic castles, monasteries, churches, and cottages, some of them inhabited, others in vineclad ruin. The splendid, somber trees have thrown their protecting shade over many interesting incidents of the past, and have afforded a background of mystery for



HEIDELBERG AND ITS CASTLE

Heidelberg is situated on the Neckar River, a short distance above its junction with the Rhine. The picturesque castle stands on a hill rising above the town

THE STORY OF THE RHINE

the stories of fairies and giants and goblins with which German folklore has peopled the forest.

HEIDELBERG

During all its journey from Basel to Mainz (mynts), while bordered by the Black Forest, the Rhine flows through a wide and shallow valley. Its banks are low, its waters are broken by numerous islands. At Mannheim (mahn'-hime) the river is 500 yards wide, and here it receives the waters of the Neckar. Everyone pauses for a time at this point and turns up the Neckar to visit one of the most beautiful and interesting spots in all the Rhine country,—Heidelberg.

The town of Heidelberg lies about twelve miles from Mannheim, and consists virtually of one long street which runs parallel to the river. The hills on both sides the Neckar are lofty, and this gives a situation of advantage to the town and one of commanding beauty to the famous castle.



EHRENFELS CASTLE

This castle, which is now but a ruin, was built about 1210. It was finally destroyed by the French in 1689



GATHERING GRAPES NEAR BINGEN

German girls gather the grapes on the sunny hillsides that border the Rhine. The grapes are then pressed and their juice made into wine

This magnificent ruin stands at a height of 330 feet above the Neckar. Its history and its architectural structure give it unique distinction among the old castles of Germany. It is both beautiful and imposing. By some it has been called "The Alhambra of the Rhine." The building of the castle was begun in the thirteenth century, and it has been enlarged and improved many times in the course of years. In 1689, when Louis XIV invaded the land, part of the castle was blown up by his troops, and it was further injured by them in 1693.

In spite of that it remains an architectural wonder and a structure of extraordinary interest. No one can ever forget the impression created by a view of the great courtyard, the old walls decorated with statues and surrounding an

THE STORY OF THE RHINE

ancient fountain which stands there supported by four granite columns from Charlemagne's palace. There is plenty to occupy and interest the visitor in this wonderful building,—the beautiful gateway, the octagonal bell tower at the northeast angle, the castle chapel, and the museum of antiquities. Down in the cellar is the celebrated Great Tun of Heidelberg, twenty feet high and thirty-one feet long, which was built in 1751 and has a capacity of 49,000 gallons. The view from the castle is fine, stretching out over the town clear to the Harz (hahrts) Mountains beyond Mannheim.

The chief interest of the town is the great university, which was founded in 1386, and has 1,700 students and a library of great value, including more than 400,000 volumes and thousands of priceless manuscripts.

TO MAINZ AND BEYOND

The river grows in beauty rapidly after leaving Mannheim, and a traveler looks forward to the turn at Mainz as the beginning of the most picturesque part of the Rhine journey.

The city of Mainz has no special natural attractions; but it is celebrated

in history as the home of John Gutenberg (goo'-ten-berg), a man whom all nations and generations that have enjoyed the advantages of the printed page must reverence. He was the inventor of movable types, and his printing shop, which he occupied in 1443, can be seen in Mainz today. After passing Mainz the river turns east for about twenty miles to Bingen (bing'-en), where it curves again to the north. Most people will pause long enough at Bingen to recall the verses of the poem made familiar to us in schooldays,—the poem that told of the "soldier of the legion who lay dying in Algiers," whose home was at Bingen, "fair Bingen on the Rhine."

At this point the greatest beauty of the Rhine opens up. The banks on both sides are steep, sometimes precipitous. The slopes are clothed in vineyard mantles, the coloring of the green foliage and of the ripe grape



THE MOUSE TOWER, WITH EHRENFELS CASTLE IN THE BACKGROUND
The Mouse Tower was built early in the thirteenth century, probably for the exaction of river tolls. It was reconstructed in 1856

THE STORY OF THE RHINE

blending in soft hues that delight the eye. Where the banks are precipitous the cliffs are crowned by magnificent castles, and in some cases by crumbling walls where castles at one time stood. These castles all have their stories, and the traveler will get the most important of them from the people as he mingles with them.

DIFFERENT MEANS OF TRAVEL

The way to enjoy the Rhine trip is to mingle with the people. For that reason it is better, if time permits, to tramp through the most picturesque part of the Rhine journey.



LOOKING UP THE RHINE FROM STOLZENFELS CASTLE

Stolzenfels Castle was built in 1836-42 by Frederick William IV. It occupies the site of a fortress of the thirteenth century, the five-sided tower of which has been retained

There is a choice of several ways to go down or up the Rhine. One is by boat—and the boats are comfortable. That is easy and agreeable. You walk from side to side of the deck, and without any discomfort to yourself you have the natural beauties and historic spots on both shores pointed out to you. A railroad runs by the riverside, and paralleling it is a most excellent carriage road. The railroad is for those who want to make fast time. The carriage route is an excellent way to travel, and many in carriages or motorcars have found the Rhine trip a delight,—by following the road from town to town, pausing for awhile wherever their tastes inclined them to do so. The man who has the real soul of travel in him, however, will be apt to choose the beautiful wood paths and trails and

go on foot. That brings him closer to things, and gives him views of objects that cannot be seen on the other routes.

THE RHEINSTEIN

A castle of prominence, fully 600 years old and situated near Bingen, is the Rheinstein (rine'-stine). It stands 260 feet above the river, and from a distance is a most picturesque spectacle. It is a beautiful example of the medieval castle, and we feel instinctively that its massive battlements must have played an important part in many stirring historic events. Along about 1825 Prince Frederick of Prussia restored the castle, and it has been used since then as a summer home of German royalty.

THE STORY OF THE RHINE

EHRENFELS

On the right bank of the Rhine, among the beautiful vineyards of Rüdesheim (roo'-des-hime), is another interesting castle. Ehrenfels, it is called, and it was built about 1210. It was the home of the archbishops of Mainz for many years. Its present ruined condition is due to the French, who did their best to destroy it. And when still in the neighborhood of Bingen look at that tower set on a great rock in the middle of the Rhine. That is the Mouse Tower, an odd looking structure, which was built early in the thirteenth century, probably for the purpose of watching and collecting the river tolls. It has been restored within the last sixty years, and now stands as an

object of legendary interest for the travelers of the Rhine. The story that goes with the tower is that the heartless Bishop Hatto of Mainz, during a year of famine, imprisoned many women and children in a barn of his and then set it on fire. He is said to have cried out as he watched the conflagration, "I have burned up a lot of miserable rats that were good for nothing but to eat corn!" As a result of his cruel act he was set

upon by thousands of rats and mice, which pursued him to this island and finally ate him up.

THE LORELEI

From such a gruesome legend it is pleasant to turn to the world famed romance of the Lorelei (lo'-re-ly). As we approach the town of St. Goar the banks grow steeper, till they reach a height of



GUTENFELS CASTLE

Gutenfels Castle rises at the back of the little town of Caub. It is now the property of Americans



CAUB AND GUTENFELS CASTLE

Caub is an important wine-growing center. To the right of the picture is seen the Pfalz, which was built by Emperor Servis the Bavarian in the fourteenth century, on a ledge of rock in the middle of the Rhine above Caub

THE STORY OF THE RHINE

more than 400 feet. The cliffs on both sides are almost sheer, and they face the wayfarers on the river with a forbidding look. You may notice now a stir of special interest among your fellow travelers on the boat. You are approaching the imposing rock of the Lorelei, which rears its head 430 feet above the water. Heine's (hy'-ne) beautiful poem tells us the legend of the fascinating siren who dwelt upon the rock and enticed sailors and fishermen to their destruction in the whirlpools at the foot of the precipice. A great deal of early German myth and poesy centers in this rock. On its summit the lovely Lorelei played her fascinating part. Beneath the great rock, according to the poet Marner, the Nibelungen (nee'-be-loong-en) treasure was hidden. So it is only natural that travelers should gaze up with thoughtful attention as the boat turns past this rock. It is not unusual—in fact, it is quite common—for some of the German passengers to celebrate the moment by singing the beautiful music that Silcher (zil'-ker) has set to Heine's famous ballad. The Germans are people of strong sentiment, and they affectionately cherish the legends of their native land.

STOLZENFELS

A very attractive spot comes into view as we take the double turn of the river from Boppard (bop'-pahrt) around to Braubach (brow'-bahk) and approach the town of Capellen, where the River Lahn joins the Rhine. There are many things to look at and many pleasant places to visit within a short distance of this spot. Not far up the Rhine is the pretty little health resort Ems, known all over the world for its curing waters. On a high hill at Ems is a stone monument surmounted by an eagle. Pause

there for a moment.

Ems is a significant spot in the history of France and of Germany. It was in the Kur-Garten at Ems that the interview took place between the French ambassador and the German emperor which precipitated the war of 1870. By that war Germany recovered from France Alsace (ahl-zahs') and Lorraine (lor-rane'), so that



COBLENZ AND THE FORTRESS OF EHRENBREITSTEIN

The Fortress of Ehrenbreitstein was built in 1816-26. So impregnable does it seem that it is often called "The Gibraltar of the Rhine."

THE STORY OF THE RHINE

the Rhine became once more "Germany's river and not Germany's frontier."

Opposite the mouth of the River Lahn, set up at a height of 400 feet above the river, is the beautiful "castle in the air," Stolzenfels (stolt'-sen-fels). It stands on the site of an old fortress of the thirteenth century. The five-sided tower rising 110 feet is all that is left of the original structure.

Frederick William IV rebuilt the castle of Stolzenfels during the years between 1836 and 1842, and it is used by the royal family as a summer residence. You will approve the emperor's taste in selecting this spot; for it commands one of the most beautiful views to be found in the whole length of the Rhine. It looks across the river to the mouth of the Lahn, and commands a view in all directions, of varied hills and valleys, of rivers and towns. In the arena of Rhine scenery Stolzenfels occupies, indeed, the "royal box."



ROLANDSECK, WITH DRACHENFELS CASTLE IN THE DISTANCE
The picturesque town of Rolandseck lies on the west bank of the Rhine. Drachenfels Castle was reerected by the archbishop of Cologne in 1147

EHRENBREITSTEIN

Several miles away lies the city of Coblenz (ko'-blents), where the river Moselle (mo-zel'), famed for the wine produced upon its banks, joins its green waters with the Rhine. Coblenz was founded by the Romans nearly 2,000 years ago, and was a central point in a number of important events. It is the capital of the Rhenish province of Prussia, the seat of military authority, and the headquarters of one of the army corps. It is beautifully situated and strongly fortified. On the right bank of the Rhine, frowning down from a steep and majestic height, stands the imposing fortress of Ehrenbreitstein (ay-ren-brite'-stine). Coblenz is a pleasant place to tarry in. The Rhine promenade affords a grateful shade and a beautiful view as well. A trip up to Ehrenbreitstein Castle is well worth while. The Gibraltar-like strength of the castle is impressive, and it is said to be as strong as it looks. It should be strong; for Coblenz is a point of great military importance, and the Castle of Ehrenbreitstein

THE STORY OF THE RHINE



COLOGNE FROM ACROSS THE RHINE

Cologne is the largest town in the Rhenish province of Prussia, and one of the most important commercial places in Germany. In the background towers the beautiful cathedral

must needs be a sturdy sentinel. Translated into English, Ehrenbreitstein means "Broadstone of Honor,"—an assuring name, indeed, conveying an impression of strength and integrity.

BONN AND BEYOND

The Rhine is most enticing. It leads you on from one scene of beauty to another. You are ready to declare the view from the Stolzenfels the finest you have ever seen. But if you are going down the Rhine, you have one point of view before you that is even more impressive than that of the Stolzenfels. This is to be had from the summit of the Drachenfels (drahk'-en-fels) which will come into view when you are within eight or ten miles of Bonn. The mountain of the Drachenfels is over 1,000 feet high, and commands a superb prospect all about it. The old castle, which is now a picturesque ruin, was erected nearly 800 years ago. If you would have an eloquent description of the scene and of the castle itself, look up Byron's poem of travel, "Childe Harold," and you will find it there. In a commanding position on the mountain a superb palace has been built in recent years by a wealthy German nobleman. It is called the Drachenberg. The situation and scenery that it commands are almost too much for private possession. It seems to us as though the castle should be the property of the people. No one who takes the Rhine journey should miss Drachenfels. Ascent is easy and convenient, and is made by mountain railway.

Then on to Bonn, a beautiful city, situated with the Seven Mountains,

THE STORY OF THE RHINE

as they are called, grouped protectingly near. Bonn is the home town of the composer Beethoven and of a number of noted German scholars, prominent among them Niebuhr (nee'-boor) the historian, and Schlegel (schlay'-gel) the philosopher. There is a fine university in Bonn, and many other features to make a sojourn of a few days there profitable and diverting.

On again a few miles, and we come within sight of Cologne, the most important and interesting city on the Rhine. Even the stranger finds no difficulty in recognizing Cologne (ko-lone'). The superb cathedral, the inspired creation of the designer Meister Gerard, stands in all its splendid proportions clearly set against the sky. Like some magnificent creature it towers there in the midst of the city, the other buildings huddled like a brood of fledglings close about. The Cathedral of Cologne is one of the great Gothic structures of the world. You may close your trip down the Rhine at Cologne, or go on to Düsseldorf and beyond to Holland. Many travelers are content to begin their trip at Düsseldorf if coming up the Rhine, or finish it there on the return. It is now no longer a stream of playful adventure, such as we saw tumbling from the mountainsides of Switzerland. It is a great, broad, dignified river, an important waterway between great cities. It is best, then, to leave it so, rather than to follow its career until it dissipates itself in the sluggish streams of Holland.



RHEINFELS CASTLE

This famous old castle was blown up in 1797. Emperor William purchased the ruins in 1843

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THE MENTOR READING CIRCLE

"Castles in Spain" stand for fond, bright dreams of the future. "Castles on the Rhine" stand as memorials of the past. Wherever the traveler turns, in the course of the Rhine journey, he is greeted by monuments of historical or legendary interest. The Rhine is the great artery of German sentiment, and from the earliest time it has been jealously guarded as a vital part of German life.

★ ★ ★

Just across the river from Bingen stands a most imposing monumental expression of this sentiment in the Germans. It is the National Monument, and it was set there to keep alive the patriotic enthusiasm of the nation and to celebrate the German victories in the Franco-Prussian War. That war, as we know, established the new German empire in 1870 and 1871, and it was only natural that this important event should be celebrated in a fitting manner. The National Monument stands at a height of 740 feet above the Rhine, and is situated on a beautiful wooded hill called the Niederwald. The river turns at Bingen, and the National Monument therefore holds a commanding position that adds to its impressiveness.

★ ★ ★

Johannes Schilling of Dresden designed the monument, and it was begun in 1877. Six years later it was completed, and dedicated in the presence of the emperor and a brilliant assembly of notables. It is considered one of the most imposing national monuments in existence. It stands more than 100 feet in height. The great base is 82 feet high, and upon that stands, 34



THE GERMAN NATIONAL MONUMENT

This monument was erected on the top of the Niederwald hill in 1877-83 to commemorate the unanimous rising of the German people and the foundation of the new German empire in 1870-71

feet high, the impressive figure of Germania, "with the imperial crown and the laurel-wreathed sword, an emblem of the unity and strength of the empire."

★ ★ ★

As a work of art it is a distinguished success. It combines many interesting details in a structure that is most imposing in the mass. On the side of the pedestal facing the river is a design symbolizing "The Watch on the Rhine." This includes portraits of King William of Prussia, and other German princes and generals, together with representatives of the troops from different parts of Germany. The words of the noble song are inscribed below. On the other sides of the pedestal there are designs representing the departure and return of troops and scenes in the campaign.

★ ★ ★

In construction and in situation the German National Monument is unique. The Niederwald marks the upper point of the most beautiful part of the Rhine valley. The slopes of the hill are clothed in vineyards; the summit is crowned with oaks and beeches. The great monument stands upon a projecting spur of the hill just opposite Bingen. The terrace before the monument affords a sweeping view of cities, villages, country estates, and farms. Far below the Rhine winds about the base of the hill, bearing daily along her channel hundreds of travelers, who gaze up with a heart-stir at this noble shrine of patriotism. From her lofty height Germania gazes down upon her beloved river.

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SEPTEMBER 1 1914

Vol 2 No 14

THE MENTOR

SHAKESPEARE

DEPARTMENT OF
LITERATURE

Serial Number 66

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WILLIAM SHAKESPEARE

By HAMILTON WRIGHT MABIE

Author and Editor

MENTOR GRAVURES

ROOM IN WHICH
SHAKESPEARE WAS
BORN

ANNE HATHAWAY'S
COTTAGE

SHAKESPEARE'S HOUSE,
STRATFORD



MENTOR GRAVURES

SHAKESPEARE'S
WORKROOM

THE AVON AND
STRATFORD CHURCH

SHAKESPEARE'S GRAVE
IN STRATFORD CHURCH



SHAKESPEARE

From the Chandos portrait in the
National Gallery, London

THE MENTOR · DEPARTMENT OF LITERATURE

SEPTEMBER 1, 1914



THERE are three questions the answers to which, if sufficiently full and clear, make a man's life and work comprehensible. They do not explain his genius, which remains a mystery, though its qualities and modes of expression may be analyzed, but they explain the form of his work, the art of it, its limitations and its power; and the answers to these questions are especially illuminating when they are asked and answered about men of genius. For genius is not primarily intellectual: it is primarily spiritual; it is the power of intuition, of divining what is in the hearts and minds of people. There are forcible speakers who bring what they have to say completely phrased and impose it upon their auditors; but this is not the way of the great orator. He knows what is in the minds and hearts of the audience; he feels the atmosphere; everyone who listens to him has the feeling that the speaker is talking directly to him. The orator creates a sense of intimacy between himself and his audience. His convictions are not changed; but the manner of presenting them is deeply affected. Mr. Gladstone once said that what the orator received from the audience as mist he gave back as rain.

Shakespeare was preëminently a man of genius, and more sensitive, perhaps, to the atmosphere of his age than any other man of his time.

The questions which are touchstones to bring out the manner of a man's work are three: When? Where? How?

The answer to the first of these questions sheds a flood of light on Shakespeare,—“the sixteenth century.”

THE ENGLISH RENAISSANCE

A hundred years earlier the intellectual freedom of the plays, the curiosity about life, and the interest in life which they express, would have been impossible. Their writer was lifted on a great tide of vitality which energized the English people, made them ardent explorers, daring sailors, filled them with faith in the capacity of men to achieve a development which had been held in check



THE GARDEN OF SHAKESPEARE'S BIRTHPLACE
At Stratford-on-Avon

by the rigid division into ranks of society in the Middle Ages. A current of fresh air was blowing through the world when Shakespeare came, and no one felt it more keenly than he.

There was widespread curiosity about life, and Englishmen began to travel and to report the ways in which other peoples lived. They went especially to France and Italy, and some of the men whom Shakespeare knew in London had a smattering of the languages of these countries. They brought home foreign fashions, manners, stories. Those who could not travel read many of the most famous books in English translation;



BACK OF THE GRAMMAR SCHOOL
At Stratford-on-Avon

W I L L I A M S H A K E S P E A R E

for England was ceasing to be an island outside European interests and was becoming one of the active nations in the affairs of the world. It is possible that Shakespeare may have visited other countries; for companies of English actors sometimes went as far as Germany and Denmark. It is probable, however, that he picked up his limited speaking knowledge of French at home. It could have been done so easily that he would hardly have been conscious of the process. A man of genius absorbs knowledge of certain kinds as easily as he breathes. The translations of



SHAKESPEARE'S BIRTHPLACE
The Shakespeare cottage before it was restored

Plutarch's Lives, of Montaigne's Essays, of certain French and Italian plays, gave him a vast range of dramatic material, upon which he drew with great freedom.

SHAKESPEARE'S EDUCATION

He was born in a little inland town of probably fifteen hundred people; but there was a grammar school in Stratford, and we know what books were studied in such schools. They were not many; but they were

W I L L I A M S H A K E S P E A R E

of the kind which cultivates as well as trains the mind. They were Plautus and Terence, the Latin comedy writers; Ovid, Virgil, and Horace, the Latin poets; Cicero the orator; and Seneca the moralist. Shakespeare had also a very considerable knowledge of medicine, law, music, theology, botany. Knowledge of these subjects was widespread in England in the sixteenth century; but it was popular, not scholarly, knowledge,

and Shakespeare used it as a man of genius would use it, for purposes of illustration. Much emphasis has been laid on his familiarity with the law. As a matter of fact, other dramatists of his time show greater knowledge of the law, and even so romantic a poet as Spenser uses legal terms with greater accuracy than Shakespeare.

Where? The plays of Shakespeare are a kind of compendium of history. They bring on the stage men and women of many races and ages,—

Greeks, Romans, Egyptians, Jews, Italians, Frenchmen, Danes, Moors, Scots of semihistoric times, and Englishmen from the time of Lear to that of Henry VIII. In the England of the sixteenth century Shakespeare found himself in the freest country in



THE GUILD CHAPEL

At Stratford-on-Avon. Next to the chapel is the old grammar school in which Shakespeare was educated



INTERIOR OF ANNE HATHAWAY'S COTTAGE

At Stratford-on-Avon

Europe, and intellectually the most cosmopolitan. This is true in spite of the fact that modern intellectual life had received its earliest impulse in Italy.

A VIGOROUS AGE

In England the author of "Hamlet" lived his life in an invigorating moral atmosphere. There was much coarseness and not a little grossness of taste and life, and a century later there was a distinct lowering of the moral standards; but English life was essentially sound during the years between 1586 and 1610 or 1612, when Shakespeare was at work in London. It was a vigorous and wholesome age, disposed to take the chances of life bravely, and to believe in a man's will rather than in fate. This is the great note of the plays,—“character is destiny,”—and it is the secret of their impressiveness as works of dramatic art. They are free from the moral confusion of some recent plays, they are equally free from moralization; but the dramatic sequence of deed and consequence is never broken, and character is the result of things done. In "Lear" the world of the play expands beyond its familiar limits, and the solution of the problem demands a bigger stage; but that world is never a world of chance or of moral chaos.

Living in a highly energized age and among an active, vigorous race, the decisive question with regard to Shakespeare's genius is, *How* did it express itself? The answer to that question involves the personality of the man and the influences which most deeply affected him: time and place being foremost among those influences. Shakespeare was a poet as well as a dramatist. He probably never thought of himself as an author, so far as the plays were concerned. They were written in the course of his business as a purveyor of plays for the theater. He probably never thought of them as being literature in the modern sense of the word. But he wrote a collection of sonnets and two poems, "Venus and Adonis" and "Lucrece," and he may have had the same



SHAKESPEARE THE MAN

From a drawing by Adolph Von Menzel, the distinguished German artist. This picture, drawn in 1850, when Menzel was first becoming famous, shows a strong feeling of reality



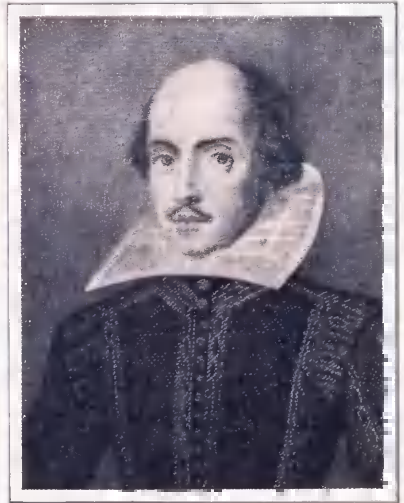
From a painting by John Faed

SHAKESPEARE AND HIS CONTEMPORARIES

Sylvester Seldon Beaumont Bacon Daniel Raleigh Dekker
 Fletcher Donne Earl of Southampton
 Camden Sackville, Earl of Dorset Ben Jonson Sir Robert Cotton
 Shakespeare

sense of proprietary interest in them that Spenser had in the "Faerie Queen." These poems and such plays as "The Midsummer Night's Dream," "Romeo and Juliet," and "As You Like It," reveal Shakespeare as a poet of genius, and in nearly all the plays the dramatist is hand in hand with the poet. Shakespeare might easily have chosen the poetic form in which to express his genius: he chose the dramatic form instead. Why?

He spent his boyhood in the village of Stratford, in one of the most beautiful counties in England. It was an age much given to brilliant spectacles and delighting in "shows" of all kinds. Organized theaters were still in their infancy when Shakespeare was a boy; but strolling bands of players traveled through the country, and Stratford seems to have been specially popular with them. Shakespeare undoubtedly felt their attraction for a boy of imagination.



SHAKESPEARE

From the engraving by Martin Droeshout, published in the First Folio Edition of Shakespeare's works in 1623. The following lines, written by Ben Jonson, Shakespeare's friend and fellow poet, appeared with the picture:

TO THE READER

This figure that thou here seest put,
 It was for gentle Shakespeare cut,
 Wherein the graver had a strife
 With nature, to outdo the life:
 O could he but have drawn his wit
 As well in brass as he hath hit
 His face; the print would then surpass
 All that was ever writ in brass:
 But since he cannot, reader, look
 Not on his picture, but his book.

THE SIXTEENTH CENTURY THEATER

He was twenty-two years old when he went to London, as countless youths have gone, to find work. He secured some kind of work connected with the theater, of which London possessed two. There were also several companies of players. Thenceforth, until his return to Stratford about 1612, Shakespeare was closely identified with the theater as actor, writer of plays, manager, and shareholder. It gave him occupation, furnished him with the tools of his trade, taught him how to use them, and ultimately made him a man of fortune.

The age reinforced the practical opportunities which the theater offered. It was an age of vivid imagination, and it was an age of action, and the drama has always been the form of literature through which such an age has expressed itself. This was true of Greece; it has been true of Spain, France, Germany; it is true of the present age. Shakespeare came at the moment when the play was not only becoming literature, but when it was becoming the most popular form of expressing English feeling. The theater took the place of the newspaper, the library, the lecture. Shakespeare was a journalist in his interest in his own time and his response to the interests of people about him. He was always the playwright, the maker of plays who knew how to put a play on the stage so as to interest the audience. Play writing is different from all other kinds of writing, as authors of novels discover where they try to dramatize their stories.

Shakespeare understood what is called "stage business" perfectly. He found in the theater many plays which were more or less popular. These plays belonged to the theater:



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SHAKESPEARE

From the statue modeled by Frederick MacMonnies, in the Congressional Library at Washington, D. C. The face of this statue is based on the Droeshout engraving shown on the opposite page

W I L L I A M S H A K E S P E A R E

no one had any sense of personal ownership in them. Shakespeare's first work was in making over some of these plays. This was his period of apprenticeship. Presently he began to write plays on his own account. Among these earliest plays are "The Comedy of Errors," "Love's Labour's Lost," "The Two Gentlemen of Verona,"—plays not without touches of his genius, but, compared with his late work, inferior in construction and in expression.

During the twenty-five years spent in London, Shakespeare wrote thirty-six or more plays. These were all written to be acted, not to be read. They were sold to the theaters, and it was to the author's interest that they should not be printed. So far as they were printed during his lifetime it was without his knowledge or consent. The mistakes, corruptions, and obscurities in the text of the plays are due to this fact. Shakespeare never thought of his plays as literature. In his time plays were to be



SHAKESPEARE

This statue, which is the work of the famous American sculptor, John Quincy Adams Ward, now stands in Central Park, New York City



SHAKESPEARE MEMORIAL THEATER
At Stratford-on-Avon

acted, not read, and no playwright thought of himself as a man of letters or had the sensitive modern feeling of ownership in his plays.

SHAKESPEARE'S PLAYS

The plays may be grouped in the order of time, or they may be grouped according to dramatic form. As a



HOLY TRINITY CHURCH
Photographed from the island at Stratford-on-Avon

matter of fact, the two methods of arrangement do not greatly differ in the results. The Historical plays, the Poetic plays, the Comedies, the Tragedies, and the so-called Romances were written in successive periods. This statement must not be pressed too far; but it is substantially true. "Romeo and Juliet" and "The Midsummer Night's Dream," in which the poet in Shakespeare collaborates on terms of equality with the dramatist, were probably written between 1596 and 1598. The Comedies were written between 1590 and 1600; the Tragedies were written between 1601 and 1609; "Cymbeline," "The Winter's Tale," "The Tempest," were the fruits of the closing years in London. There is widespread impression that originality is another name for invention; but Shakespeare, although the most original, was one of the least inventive writers of his age. He ranks with Æschylus, Homer, Dante, and Goethe, the greatest poets in the literature of the world. Now it is an interesting fact that none of these men of creative genius was inventive in the sense of producing novel things. The "Iliad" and "Odyssey" are poetic renderings of stories which had floated about Greece for centuries before Homer was born; "The Divine Comedy" is a spiritual interpretation of the mind and heart of the Middle Ages; "Faust" is a dramatization of a legend that was a household tale during the Middle Ages.

W I L L I A M S H A K E S P E A R E

The poet of genius does not write out of his own narrow experiences, but out of the experience of humanity. In all his work the race is the silent partner. Shakespeare drew the materials for his plays from many sources. He seems never to have taken the trouble to invent the plots of his plays: with one or two exceptions the sources of all his plots are known. He was one of the least inventive and at the same time most original men of his time. Originality in art is not the discovery of novel ways of doing things, as in the mechanical inventions in the Patent Office: it is a fresh or powerful way of dealing with old material, an interpretation from an individual point of view of the facts of life which are common to all men, a rendering of those facts in the light and with the

color of an original temperament. The materials for building—stone, wood, brick—are within any man's reach; but it is only the great architect who can make noble buildings of them. Life is too great for mere novelty or imitation. Men of genius do not contrive new things: they represent or interpret the great things of life greatly.

GREATEST OF POETS AND DRAMATISTS

Shakespeare's originality is shown by his bold and effective handling of the material he found in earlier plays, in biographies like Plutarch's "Lives," and in semihistorical books like Holinshed's "Chronicles." He takes what is significant and rejects that which is mere detail. He develops slight sketches into striking characters, and combines incidents so as to make them tell a story dramatically. He develops his men and women as the result of the deeds they commit, and so secures the moral sequence which is the soul of the drama. He makes the play a revelation of universal law, so that each one of the great tragedies reads like a chapter out of the history of humanity. His characters become vehi-



THE STRATFORD BUST AND MONUMENT
In Holy Trinity Church at Stratford-on-Avon.
This monument was erected before 1623

W I L L I A M S H A K E S P E A R E

cles for conveying the profoundest truths about human life; and, without sacrificing reality, he invests his plays with the air of greatness which is breathed in the loftiest poetry. He is not free from the grossness of his age; but he purifies and refines the material which comes to his hand, and changes lead into gold and clay into marble. He was a very uneven workman, sometimes careless and apparently indifferent and impatient: at other times his workmanship was almost flawless. "Cymbeline," for instance, is badly constructed and careless in style: on the other hand, "Othello" is from every point of view a superb example of the drama. The earlier plays are often slight in substance and full of faults of construction: the later plays are sometimes overweighted with thought, as if the dramatist had become absorbed in the truth of life which he wanted to convey and had become impatient of the form.

In his best work Shakespeare is without a rival in his dramatic

effectiveness, his superb character drawing, the profundity of his thought, and the inimitable beauty of his style. In his happiest moments he is the greatest of poets and the greatest of dramatists.



THE MASK OF SHAKESPEARE

SUPPLEMENTARY READING

SHAKESPEARE, THE MAN AND HIS WORK

By W. C. Hazlitt.

LIFE OF WILLIAM SHAKESPEARE

By Sidney Lee.

SWEET AVON

By G. Morley.

SHAKESPEARE AND THE MODERN STAGE

By Sidney Lee.

WILLIAM SHAKESPEARE, POET, DRAMATIST, AND MAN

By Hamilton W. Mabie.

SHAKESPEARE AND HIS CRITICS

By C. F. Johnson.

SHAKESPEARE AND THE DRAMA

(Translated)

By Count L. N. Tolstoi.

SHAKESPEARE (English Men of Letters Series)

By W. Raleigh.

THE AGE OF SHAKESPEARE

By T. Seecombe and J. W. Allen.

A STUDY OF SHAKESPEARE

By A. C. Swinburne.

SHAKESPEARE AS A DRAMATIC ARTIST

By T. R. Lounsbury.

WILLIAM SHAKESPEARE

By Barrett Wendell.

TALES FROM SHAKESPEARE

By Charles Lamb.

SCENES FROM SHAKESPEARE FOR USE IN SCHOOLS

By M. A. Woods.

THE MENTOR READING CIRCLE

Shakespeare was not an author who wrote for print. He confined himself to acting, writing, and producing plays. The publications of his works were crude. The plays were printed and published first in what are known as the quarto editions, each play in a volume by itself. Some of these quartos are still in existence. They are very rare and valuable. These were the only printed forms of publication of Shakespeare's works that appeared in his lifetime.

In 1623, seven years after Shakespeare's death, the first complete volume of Shakespeare's works was published. It is known as the First Folio edition, and is one of the most famous books in the world. "Folio," like "quarto," is a book manufacturer's term, and it indicates the size of a volume. The First Folio of Shakespeare was 13 inches by 8½ inches. Three other Folio editions followed, the second in 1632, the third in 1664, and the fourth in 1685; but the First Folio is the famous book. There are a number of copies of this wonderful book in existence, and its value in the market has gone up in leaps and bounds. There is a copy in the Columbia University Library, which was purchased about forty years ago at not over \$3,000. Twenty-five years ago an excellent copy in the possession of Baroness Burdett-Coutts was valued at \$5,000. In fifteen years the book was worth \$10,000, and now, within the last two years, the First Folio owned by Robert Hoe brought \$13,000.

And so, though Shakespeare did not write for print and in his day saw little profit in the printed book, the first edition of his collected works has become one of the most valuable books in the world.

★ ★ ★
The First Folio Shakespeare is a curious volume in many ways. All who are interested should examine it. Faithful photographic reproductions of the book can be obtained through the booksellers. Get hold of a copy and look it over. The first thing that will strike you will be the crude printing, the misspelt words, and the blunders in the numbering of the pages. There are so many errors of various kinds that you are likely to form one of two conclusions,—either that those worthy old printers, William and Isaac

Jaggard, were paragons of stupidity, or else that these queer blunders were made by design. Long ago some ingenious minds fixed upon the latter conclusion and developed it into a wonderful theory. This theory found its fullest expression in a stupendous work of nearly 2,000 pages by the Hon. Ignatius Donnelly, in which he maintains that the Shakespeare First Folio was a supremely clever and masterly cipher work. Then, by means of a number of devices and formulas which Mr. Donnelly called his "key," he unraveled the ciphering, and revealed therein a statement that these immortal plays were not written by Shakespeare, but by Francis Bacon.

★ ★ ★

It was perhaps a very good thing that the Hon. Ignatius Donnelly constructed this huge monument to misguided energy; for it served as a burial monument to the Bacon-Shakespeare controversy, which had been active for many years. Beginning about the middle of the nineteenth century, various writers took up the case of Francis Bacon, and for many years articles and books appeared in support of the theory that Francis Bacon wrote the Shakespeare plays. The literature on the subject was extensive. All kinds of evidences were brought forward to show that Shakespeare could not have been the author of the plays, and that the real author was Francis Bacon. But all of these theories went down to oblivion when the Hon. Ignatius Donnelly brought out his work and tried to prove that the First Folio was a great cipher prepared by Francis Bacon, in which, under the immortal lines of the plays, Bacon had imparted a message telling of the true authorship of the works—and a whole lot of other things besides.

★ ★ ★

That seems to have effectually checked the Bacon-Shakespeare controversy—at least for awhile. Mr. Donnelly proved all that the rest had tried to do, and he proved so much more that there wasn't anything left for others to do. The only trouble with Mr. Donnelly was that he proved too much. So with a sense of relief all true lovers of Shakespeare returned to worship him in the simple faith of their childhood.

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14. London	35. Story of America in Pictures: The Contest for North America	55. Famous American Women Painters
15. The Story of Panama	36. Famous American Sculptors	56. The Conquest of the Air
16. American Birds of Beauty	37. The Conquest of the Poles	57. Court Painters of France
17. Dutch Masterpieces	38. Napoleon	58. Holland
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19. Flowers of Decoration	40. Angels in Art	60. Glacier National Park
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21. American Sea Painters	42. Egypt, the Land of Mystery	62. American Colonial Furniture
		63. American Wild Flowers
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THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on September 15, will contain six beautiful photogravures

AMERICAN MURAL PAINTERS

Return of the Battle Flags, by Edward Simmons; The Apotheosis of Pennsylvania, by E. A. Abbey; The Beneficence of the Law, by Kenyon Cox; Hosea—Detail of the Prophets, by John Sargent; Detail of the Anthony Drexel Memorial Chancel, by E. H. Blashfield; The Pleiades, by Elihu Vedder.

By *ARTHUR HOEBER, Author, Artist and Critic.*

NUMBERS TO FOLLOW

- Oct. 1. **CELEBRATED ANIMAL CHARACTERS**
Silver King, Ivan, Sultan, Czar, Gunder, The Bison Herd.
By *W. T. Hornaday, Director New York Zoological Park.*
- Oct. 15. **JAPAN**
One of Mr. Elmendorf's interesting travel articles, full of information about a country that engages the interest of the whole world today. The pictures are varied and most attractive.
By *Dwight L. Elmendorf, Lecturer and Traveler.*
- Nov. 2. **THE STORY OF THE FRENCH REVOLUTION**
Professor Hart presents in a style that is both scholarly and popular the great drama of French history. There are many volumes treating of single phases, or chapters of the

French Revolution, but Professor Hart's article supplies a real need in picturing in large, simple outlines the great subject as a whole, so that any reader may get a complete impression. The illustrations picture the great personages and important events of the Revolution.
By *Albert Bushnell Hart, Professor of Government, Harvard University.*

Nov. 16. RUGS AND RUG MAKING

Mr. Mumford is qualified as few are to write on this subject. He has traveled for years in pursuit of the study of rugs, and he is the author of a standard work on the subject. He writes, moreover, in an easy, entertaining, and informing way. The pictures, some of which are in full colors, contribute great value, interest, and beauty to the article.
By *J. K. Mumford, Author and Expert on Oriental Rugs.*

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Copyright, by Hotel Imperial

Bowling on the Green, by E. A. Abbey. In the grill of the Hotel Imperial, New York City

AMERICAN MURAL PAINTERS

By ARTHUR HOEBER

Author, Artist, and Critic



THE MENTOR • DEPARTMENT OF FINE ARTS • SEPT. 15, 1914

MENTOR GRAVURES

RETURN OF THE BATTLE FLAGS

By Edward Simmons

THE APOTHEOSIS OF PENNSYLVANIA

By E. A. Abbey

THE BENEFICENCE OF THE LAW

By Kenyon Cox

HOSEA—DETAIL OF THE PROPHETS

By John Sargent

DETAIL OF THE ANTHONY DREXEL MEMORIAL CHANCEL

By E. H. Blashfield

THE PLEIADES

By Elihu Vedder

THE story of mural painting in America dates back just a trifle over half a century; yet so rapidly do we develop things in this country that today the names of half a hundred men and women who have done distinguished work in this direction come to mind in any review of native accomplishment. However, the art of decoration is one of the oldest in the history of the world, examples of which have been handed down from almost prehistoric times. Traditions reach us—examples too—from the great civilizations of Egypt, Assyria, Greece, Rome, in Europe; while on our own continent there remain records of art in the way of wall decorations in Mexico and Central America, of beauty, taste, and invention, that baffle all efforts to classify as to their age. Says a great art writer, "No society, however rudimentary, has altogether ignored art." Within the last few years prehistoric paintings by men who probably lived on reindeer flesh have been discovered in caves of the Pyrenees, paintings of no little artistic merit and surely artistic instinct.

With the name of John La Farge must begin any account of the history of mural painting in America. The name is an honored one in the

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annals of our art development, and he has been dead only a few years, after a long life of devotion to high artistic ideals. It was in 1861 that he completed a panel for the church of the Paulist Fathers, in New York. The theme was "Saint Paul Preaching at Athens." The architects, however, rejected the work for reasons that seem never to have been recorded, and the next year LaFarge began a large triptych* of "The Crucifixion"; though he completed only two of the smaller divisions of the composition. These he kept in his studio for many years, until they were purchased by the late William C. Whitney. But his work in the meantime had been remarked, and he received an order for some decorations for a dining room; while the architect H. H. Richardson, in 1876, offered him a commission to take charge of the interior decoration of Trinity Church, Boston. This work was completed in about four months.

*A picture on three panels side by side.



DAWN, by T. W. Dewing
Ceiling decoration in the grill of the Hotel Imperial,
New York City

"Oh, tenderly the haughty day
Fills his blue urn with fire!"
—Ralph Waldo Emerson.



Copyright, 1904

THE EDICT OF TOLERATION, by E. H. Blashfield

This is the central section of a decoration in the courthouse at Baltimore, Maryland

AMERICAN MURAL PAINTERS

THE LIGHT OF LEARNING

By Kenyon Cox

Lunette in the
public library
at Winona,
Minnesota



La Farge chose as assistants Francis Lathrop, Francis D. Millet, George W. Maynard, and Augustus Saint-Gaudens the sculptor, among others. The work was satisfactorily completed, and remains today one of the great accomplishments in this country. After this La Farge was asked to decorate Saint Thomas' Church in New York, which was followed by his decorations for the Church of the Incarnation in the same city.

LA FARGE'S MASTERPIECE

In the Church of the Ascension, however, is La Farge's masterpiece, without doubt the greatest piece of church decoration in this country. The theme is "The Ascension of Our Lord," a composition arranged in two groups, one of the ascending Christ amid the clouds, the other of the disciples with Mary the Mother standing on the ground gazing upon the wonder passing beyond their vision. The composition is one of great dignity and deep religious feeling; the vision of the painter is most distinguished; while there are both balance and harmony, and the color scheme is highly decorative and rich.

The work was immediately followed by many others, including a music room for the residence of the late Whitelaw Reid, rooms in the residence of Cornelius Vanderbilt, and many churches; while later was to come the work for great public buildings, culminating in the decorations for the Supreme Court room of the new capitol at St. Paul, Minnesota, a colossal undertaking comprising many large panels. La Farge did not, however, confine his activities entirely to mural painting; for during his long career in art he was identified with work in stained glass, to which he gave great attention. His achievements in this direction were among the most distinguished that have ever been attained in the history of the world.

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EGYPTIAN DANCE

By William De L.
Dodge

In the Majestic
Theater at
Boston,
Massachusetts



WILLIAM M. HUNT

Before we come to the group of present workers in mural painting it is necessary that we consider an earlier man, again one of the pioneers, the artist William M. Hunt of Boston, who in 1878 obtained the commission to decorate the New York state capitol at Albany. The result was a fine series of pictures, well composed; but unfortunately they survive only in reproductions, the originals having been painted directly on the walls. These, owing to faulty construction, did not long remain intact, falling out of plumb, and they had to be supported by beams until they were finally entirely destroyed. Hunt had been a pupil of Thomas Couture (koo-toor') in Paris, a man who had strong influence on his work, and these decorations were very reminiscent of his master. The pictures were fifteen by forty-five feet in size, and the themes were "The Flight of Night" and "The Discoverer," of which only photographs remain to tell the tale.

Today the mural painter produces his work on canvas instead of on the wall, a process that enables him to do most of the labor in the studio, and in case of necessity this, after being attached to the walls, can be taken down again and so preserved.

MURAL ART AT "THE WHITE CITY"

It was on the occasion of the planning of the World's Columbian Exposition of 1893 in Chicago that the first real impetus to mural decoration was given in America. This occasion disclosed to the citizen the

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possibilities of the native artist, as well as the esthetic value of such embellishment in public edifice and in private home. The administrative body of the fair, determining upon a decorative scheme to be properly carried out, appointed to take charge of the mural painting Francis D. Millet, and as assistant, Charles Yardley Turner. A selection of



THE CUMÆAN SIBYL, by Elihu Vedder
At Wellesley College

artists was made to execute the work, who were J. Alden Weir, Edwin Howland Blashfield, George W. Maynard, Robert Reid, Edward Simmons, Charles Stanley Reinhart, Carroll Beckwith, Kenyon Cox, Gari Melchers, William De L. Dodge, and Walter McEwen.

Blashfield and Maynard had had some slight experience in decorative work; but the rest were practically novices, though all had been serious, capable students in Paris, and were familiar with examples of the decorative arts of history. Millet was a rare executive, a man who was subsequently to do an enormous amount of just such work. It will be remem-



Copyright, 1898, by E. Vedder. From a Copley Print, copyright, 1899, by Curtis & Cameron, Inc.

SAMSON, by Elihu Vedder

bered that he went down to his death in the ill-fated Titanic. Of the rest of the group Weir, Reinhart, Beckwith, Melchers, and McEwen returned to their easel picture work after the Chicago fair, with only an occasional decoration. Blashfield, Maynard, Simmons, Cox, and Dodge have, however, continued to be strongly identified with mural work, and these men must receive closer attention. The decorative scheme at

AMERICAN MURAL PAINTERS

Chicago was a remarkable achievement, all things considered, and the grounds were referred to as "The White City," "The Fair City," "The City of Dreams," and finally, alas! as "The Vanishing City"; but in reality nothing like it was ever seen before and probably never will be again.

EDWIN HOWLAND BLASHFIELD

Of this group Mr. Blashfield has been more largely identified with decorations all over the land than the rest. The list of his mural work is a large one. A pupil of Bonnat's (bo-nah') in Paris, a writer of great charm, and a most serious student of his profession, Mr. Blashfield brought to his art scholarly endowments of a high order. After his work of decorating the dome of the Manufacturers' Building at Chicago came a series of commissions to embellish various homes of private individuals,—Collis P. Huntington, the Drexels, the Vanderbilts, Adolf Lewisohn, and others,—with work for the Library of Congress, the Appellate Court of New York, the ballroom of the Waldorf-Astoria Hotel, the Prudential Life Insurance Company of Newark, New Jersey, the state capitols of Minnesota, Wisconsin, Idaho, and other states, with innumerable courthouses at Baltimore, Newark, Hudson County (New Jersey), Youngstown (Ohio), the Federal Building at Cleveland, some schools, and many more. In these he disclosed enormous invention, great facility, a good pictorial sense of composition, and generally a scholarly grasp of decorative requirements.

KENYON COX

Kenyon Cox, likewise a pupil of the Paris schools under J. L. Gérôme (zhay-rome'), has been largely identified with decorative work throughout the land. A distinguished draftsman and a writer on art as well, Mr. Cox is represented with decorations in the Walker Art Gallery, Bowdoin College, in various state capi-



THE PROPHETS, by John Sargent
In the Boston Library. Center panel, showing Elijah, Moses, and Joshua

AMERICAN MURAL PAINTERS

THE LIGHT OF LEARNING

By Robert Reid

Copyright, 1909,
by Robert Reid



tols and public libraries, in the Appellate Court of New York and other courthouses throughout the Union, and was awarded the medal of honor for mural painting by the Architectural League in 1910. He too is represented in the mural decorations of the Congressional Library at Washington.

JOHN SINGER SARGENT

Mr. Sargent, perhaps the most prominent figure in the modern world of art, a man whose success has rarely been duplicated, a painter of the portrait above all, has confined his mural work to the decorations in the Boston Public Library. These are of such superlative quality as to cause regret that the man, in the course of a most active artistic life, could not have found time to do more. Mr. Sargent's parents were Americans. They are his sole claim to nationality; for he was born in Italy, received his art education in France, and has resided for many years in England. Sargent, in short, is thoroughly cosmopolitan in himself and in his art. His Boston Library decorations are singularly original, of profound symbolism, disclosing deep intellectuality and serious study. His work here, says William A. Coffin, "as a whole is like a casket of jewels." It consists of a frieze, a lunette,* and an arched ceiling. In the latter are depicted the gods of polytheism and idolatry; there are panels of the Prophets in the lunette, and the Jews are represented by twelve nude figures in subjection to the Egyptians and Assyrians, typified by figures of Pharaoh and the Assyrian king. It is a most elaborate symbolism, thoroughly consistent, wonderfully worked out, and of absorbing interest.

*A form of decoration over door, window or in arches—shaped like a half moon.

EDWIN A. ABBEY'S DECORATIONS

Edwin A. Abbey, in another chamber of this Boston Library, the delivery room, has his now world-famous decoration, the story of the Holy Grail, perhaps the most popular mural work in this country, certainly the best known, and the shrine for many years of the tourist. It is a series of panels narrating the history of the knights of the Arthurian

legend, exquisitely told, for Abbey was a master illustrator, and there is great charm of arrangement and color, all making a popular appeal. Mr. Abbey was further commissioned to decorate the state capitol at Harrisburg, Pennsylvania. He attacked this work with great interest and enthusiasm, but his labors were interrupted by his death. The task was then taken up by Miss Violet Oakley, herself a distinguished mural painter, who, though handicapped by the



FAMOUS WOMEN, by Barry Faulkner

Decoration for the house of Mrs. E. H. Harriman at Arden, New York. From left to right the women pictured are Cornelia, Beatrice, Judith, Queen of Sheba, Joan of Arc, Helen of Troy, and Pocahontas

circumstances of having to follow out the scheme of another artist, nevertheless disclosed great capacity and has made a success of the performance.

PUBLIC LIBRARY DECORATIONS

The Boston Library, it may be stated, offered opportunity for decorative work of an unusual nature, which was taken advantage of by several of the better known men. Elmer E. Garnsey made remarkable designs for the Pompeian lobby, and John Elliott a ceiling in the children's reference room. The Congressional Library at Washington offered still greater opportunities, engaging the attention of a long list of painters. Here again is seen the hand of Mr. Garnsey, who planned the color scheme; while prominent among the decorations are the works of Elihu Vedder,—

AMERICAN MURAL PAINTERS



PENNSYLVANIA EXCAVATIONS, by Fred Dana Marsh

six large panels representing Government in its various phases, good and corrupt, of much invention in their allegorical way; for the artist is a highly imaginative man. Mr. Brownell places Vedder in the front rank of the imaginative painters of the day, adding, "Their name is not legion." Other men who contributed to the Library of Congress include John W. Alexander, who is further represented at Pittsburgh, in the Carnegie Institute, with most important wall decorations; Gari Melchers; Robert Reid, whose list of other work is extensive, including decorations for the capitol at Boston; Henry O. Walker, also represented in the Appellate Court in New York.

EDWARD SIMMONS, ROBERT BLUM, AND OTHERS

In addition to these was a painter who has also been one of the most prominent of the decorative men, Edward Simmons. Years ago he won the competition for a decoration for the Criminal Court room in New York, a prize awarded by the Municipal Art Society. A pupil of the Paris schools, a master draftsman, a singularly capable man, his three panels of the Fates won him instant place, and when he further made two decorations for the Massachusetts state capitol there was opened to him a field which he has since followed with distinction. Decorations for the ballroom of the Waldorf-Astoria, panels for the Appellate Court, for various state capitols and public buildings, and finally enormous embellishments for the Panama fair in San Francisco, place the man in the front rank.

For pure beauty of invention, for charm of drawing and delicacy of vision, no American decoration has surpassed the two lovely panels executed by the late Robert Blum for the frieze of the assembly room of the Mendelssohn Glee Club in New York. They attracted enormous attention when they were first completed, and have been reproduced in many forms. Blum was a highly original painter, and these many figures

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THREE PANELS, by Maxfield Parrish

These three panels are part of a series called "A Florentine Fete," which decorates the entire front of the dining room of the Curtis Publishing Company's building in Philadelphia

representing "Music" and "The Dance" have a grace quite their own.

Thomas W. Dewing, more identified with easel work, has nevertheless executed several charming decorations, one in the Imperial Hotel, New York, "Dawn," ranking high indeed. It has all the man's personal color vision, and is exquisitely dainty and graceful.

Several men were concerned in the wall decorations of the Appellate Court, among them H. Siddons Mowbray and Willard L. Metcalf. The first named chose for theme "The Transmission of the Law," which he rendered in a scholarly as well as artistic manner. Mr. Mowbray has executed a ceiling for the library of the University Club of New York, a large work for the Newark courthouse, and many private commissions.

AMERICAN MURAL PAINTERS

The Waldorf-Astoria Hotel gave early opportunities for the work of Will H. Low and Frank Fowler, both of whom carried out interesting schemes of decoration; while work in the church of the Paulist Fathers in New York offered a similar chance for William Laurel Harris. Fred Dana Marsh showed the possibilities of large engineering achievements for decorative material in a large panel in the rooms of the United Engineering Societies. It is an apotheosis* of labor, of the pick, the shovel, and the iron and steel worker, and Mr. Marsh was singularly original in the composition.

John W. Alexander, better known as a portrait painter, also chose similar themes with which to decorate the Carnegie Institute of Art in Pittsburgh, a successful piece of work. Robert van V. Sewell, for the home of George Gould, at Lakewood, did a fine frieze representing "The Canterbury Tales." And a later man is Barry Faulkner, whose panel for the home of Mrs. Hariman, "Famous Women," is a happy arrangement of the many celebrated feminists. The work of Albert Herter is specially noteworthy. Hugo Ballin has executed large decorative work, and Howard G. Cushing has made strikingly original panels. Other men are Taber Sears, with altar pieces, Joseph Lauber, Charles M. Shean, Douglas Volk, and William B. Van Ingen. Walter Shirlaw occupied himself at times with decorations, and Abbott H. Thayer has likewise executed a few notable mural paintings.

*An apotheosis celebrates and exalts a subject in ideal forms of expression.

SUPPLEMENTARY READING

MURAL PAINTING IN AMERICA

By Edwin Howland Blashfield.

Charles Scribner's Sons, New York.

AMERICAN MURAL PAINTING

By Pauline King.

Noyes, Platt & Co., Boston.

THE HISTORY OF AMERICAN PAINTING

By Samuel Isham.

The Macmillan Company, New York.

THE STORY OF AMERICAN PAINTING

By Charles H. Caffin.

Frederick A. Stokes Company, New York.



THE CITY OF NEW YORK. THE EASTERN GATEWAY OF THE AMERICAN CONTINENT

By Taber Sears, in the New York City Hall



A mural painting is a decoration intended for the adornment of a wall or ceiling. As a rule, it is painted in more or less simple, flat tones, so as to carry some distance, and under the old methods, known as fresco painting, it was a process of painting in water colors on wet plaster, the portion of the wall on which the artist was to paint being prepared over night, so as to be in proper state to receive the color. The painter had to work from a scaffold. He was also hampered by awkward positions and, frequently, bad lighting facilities. This method was in general use from the early days of Giotto (1266-1337), to those of Raphael (1483-1520). Some of the Italians use it even now.

★ ★ ★

So mural painting differs materially from a picture painted on an easel. The easel picture has more detail, is placed in a frame when finished, and is destined to make a decorative spot on the walls. The modern mural painter now executes his design directly upon canvas in his studio, and when it is completed it is applied to the wall space by a composition of glue and white lead. When this is thoroughly dry it becomes practically a part of the construction, though it is possible at any time to remove it, by peeling it off, should it be necessary. As a rule, the painter of a great mural work makes first a small sketch. This is subsequently enlarged by himself, or his assistants, by the process of "squaring up," and so it is brought to the correct size. These enlargements are known as "cartoons," which are traced on the canvas or the plaster, and when thus drawn in are ready for the painter's brush.

Almost the first efforts of primitive man in picture making were decorations of the walls of his rude house, and later his temples and public buildings. There are examples from the civilizations of Egypt, Greece, and Rome wherein the work was carried to the greatest perfection. We have splendid specimens of brilliant coloring from the great temples in the land of the Pharaohs, on their tombs and palaces, that have remained

fresh and well nigh perfect all these centuries, while throughout Italy, in palaces and churches the work of the Renaissance artists challenges the greatest admiration.

★ ★ ★

Upon the walls of the buried city of Pompeii still are frescoes that seem painted yesterday, so fresh is the color. The work of Michelangelo and of Raphael in the Vatican at Rome is perhaps the greatest of any known decorative efforts. Throughout France and Germany the work has been greatly fostered by commissions from the state for public buildings of all sorts, for splendid mansions and



CHARITY, by Abbott Thayer
In the Boston Museum

palaces of royalty. In France, particularly, great attention is given to mural work. The work of the French painter Puvis de Chavannes today is a return, to a certain extent, to the ideals and methods of expression, to the simplicity of theme and treatment of the early masters. He remains by general consent the greatest of all modern decorators, and we are fortunate in America in having admirable specimens of his work in the Boston Public Library. Our modern men, in their mural work, use as a rule oil paints mixed with wax, in order to secure a flat effect and to do away with any reflection on the surface.

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The next number of The Mentor, to appear on October 1, will contain six beautiful photogravures

CELEBRATED ANIMAL CHARACTERS

Silver King, Ivan, Sultan, Czar, Gunder, The Bison Head
By *W. T. HORNADAY, Director New York Zoological Park*

NUMBERS TO FOLLOW

Oct. 15. JAPAN

One of Mr. Elmsendorf's interesting travel articles, full of information about a country that engages the interest of the whole world today. The pictures are varied and most attractive.

By *Daichi L. Elmsendorf, Lecturer and Traveler.*

Nov. 2. THE STORY OF THE FRENCH REVOLUTION

Professor Hart presents in a style that is both scholarly and popular the most drama of French history. There are many valuable treatises of single phases or chapters of the French Revolution, but Professor Hart's article supplies a real need in picturing in large, simple outlines the great subject as a whole, so that any reader may get a complete impression. The illustrations picture the great personages and important events of the Revolution.

By *Albert Bushnell Hart, Professor of Government, Harvard University.*

Nov. 16. EGGS AND EGG MAKING

Mr. Mumford is qualified as few are in writing on this subject. He has traveled for years in pursuit of the study of eggs, and he is the author of a standard work on the subject. He writes, moreover, in an easy, clear, and interesting way. The pictures, some of which are in full color, contribute greatly to the value, interest and beauty of the article.

By *J. K. Mumford, Author and Expert on Egg-Making.*

Dec. 1. ALASKA

One of the most important and interesting travel articles that The Mentor has offered. The writer, Mr. Belmont Brown, known to Alaska more thoroughly perhaps than any living writer and artist. He has been for years an explorer and hunter of big game in the far Northwest, and he is celebrated especially for having achieved the conquest of Mount McKinley together with Professor Henshel Parker.

By *Belmont Brown, Explorer, Author and Artist.*

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OCTOBER 1 1914

Vol 2 No 16

THE MENTOR

CELEBRATED
ANIMAL
CHARACTERS

DEPARTMENT OF
NATURAL HISTORY

Serial Number 68

FIFTEEN CENTS A COPY

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Silver King welcomes his visitors

CELEBRATED ANIMAL CHARACTERS

By WILLIAM T. HORNADAY

Director New York Zoological Park



THE MENTOR · DEPARTMENT OF NATURAL HISTORY

OCTOBER 1, 1914

MENTOR GRAVURES—GUNDA · IVAN · SULTAN
· SILVER KING · CZAR · THE BISON HERD

WILD animal celebrities run, or fall, into three classes: unusually fine, admirably good, or notoriously bad. In conjuring up the forms of several whom I know or have known personally, a bad one first takes the center of the stage,—old Gunda, the elephant.

Gunda is certainly no angel. When he came to New York eight years ago, at the tender age of ten years, his tattered ears and truculently bulging eyeballs proclaimed to us the fact that he was already a “mean” elephant. He hailed from Assam, India, and was sired in the jungles.

For a year he was trained; for three years he carried children on his back—and then he gave the red danger signal by beginning to strike at visitors with his trunk. Very soon after that his career as a riding animal ceased.

He always was an elephant full of personal dislikes and grouches against humanity. He viewed with deadly hatred three keepers, one messenger boy, one laborer, and several other persons, and he longed to kill them. During the last years of his freedom Keeper Walter Thuman

CELEBRATED ANIMAL CHARACTERS

was the only man whom he feared, or whom he would obey, and in 1912 Gunda attempted to kill Thuman.

Then in July, 1913, without provocation or warning of any kind, when the keeper was leading Gunda from his indoor apartment into the open air, the elephant suddenly struck Thuman with his head, knocked him down, and instantly undertook to crush him with his front feet. Through the mercy of Providence Keeper Dick Richards, working in another compartment of the building, heard the crash of Gunda's left tusk when it struck the brick wall above Thuman's head and flew into splinters. Richards seized a pitchfork and flew for Gunda's cage. He found the elephant just on the point of finishing Thuman, whose left thigh already had two huge tusk holes nearly through it. Using his pitchfork spear fashion, Richards drove the murderous old Gunda back.

After twelve long and painful weeks in bed Thuman lived; and meanwhile Gunda was chained. It took three days of hard work to get him once more under control; for he had "tasted human blood."

For two years Gunda lived in the Elephant House in those chains, very comfortable in every respect save one: he was peeved because he was unable to kill a keeper. He never tugged or strained at his chains; he never sulked or refused food or water, or failed to lie down and sleep as usual; and he grew bigger and fatter year by year. He is now very large, and his form places him in the "koomeriah" caste of elephants, which is the highest of the three castes universally recognized in India by elephant men.

Gunda is not by a thousand times the only elephant that has lived under the control of leg chains. The practice is common. A healthy elephant in comfortable quarters chained by his feet (with chains six and seven feet long) does not "suffer" any more than a horse tied in a stall.

Meanwhile Gunda is doing all he can to thwart our efforts to make him comfortable.

IVAN, THE KING OF BEARS

So far as I know bears, Ivan the Giant is the grandest bear in captivity. I think he is surpassed in shoulder height by a tremendously tall and rangy brown bear from the Alaska Peninsula (Cape Douglas) in the National Zoölogical Park at Washington, who is himself an ursine wonder; but the latter lacks the magnificent form and general massiveness of Ivan. Whatever difference there is in weight is small.

In the spring of 1904 Belmore Browne, explorer and artist, went bear hunting on the Alaska Peninsula, near Port Moller Bay. He slew a big female brown bear who was ranging a mountainside with a portable cub at her heels.

Belmore Brown and his companion acquired that squalling and clawing brown bear cub, brought it out of the wilds in excellent condition, and in 1904 it reached our dens. For the first seven years of its life that animal

CELEBRATED ANIMAL CHARACTERS

devoted his best energies to eating and growing. Ivan is certainly one of the best-natured bears we have, and he knows his place like a well trained dog. He knows that when the bear keepers enter his den at seven-forty in the forenoon his place is on the rocks until they have finished. If he hesitates long after the gate latch clicks its sharp warning, or lingers in the orchestra circle until the keepers are fully inside the den, he hears a rancorous command saying:

"Ivan! Get up out of that!"

Promptly he swings his huge bulk toward the titanic steps, and with mighty arm and claw heaves himself upward until he reaches the family

circle on the upper level. Once up there he ponderously sits down to enjoy the play below.

Ivan is very good-natured. He takes life as one long, lazy joke; and toward his cage mate, a female grizzly about half his own size, he is quite paternal. Never once has he been "mean" to her. Only once have I ever seen him roused to fury; and that



GUNDA

was a sight worth seeing. This is the story: Next to Ivan lives another big bear, The Admiral. Once it became necessary to place Ivan's consort for a few hours in Admiral's den. No sooner was the shift accomplished than Ivan flew into an overpowering rage. Directly he resolved to restore the *status quo*; and with him to think is to act.

The division cagework between the two dens consists of a framework of heavy structural steel, divided into rectangular spaces about four feet high and six feet long. These spaces were filled with panels of close basketwork of flat steel bars woven together, the ends of the bars having been clenched by heavy pressure in the steel frame of each panel. We regarded those panels as being about five times as strong as necessary to hold the largest bear.

But we had not figured on the rage of Ivan.

Jamming the ends of his claws into the little openings of that steel basketwork, Ivan undertook to pull out one of those steel panels. He began at daylight, and by the time the bear keepers reached the dens

CELEBRATED ANIMAL CHARACTERS



IVAN

(seven o'clock) he had made great progress. His front claws are perfectly enormous, the largest I ever have seen on a bear, and they represent great force.

Beginning at the top of a panel, that bear tore and tugged at the woven steel until he found that he could pull the ends of the flat bars out of their slots in the frame, straightening the clenched ends as they came. When the keepers arrived he had the panel one-quarter demolished, and when I came he was in the very act of finishing the job.

Such tugging and yanking, such powerful and thoroughly sustained effort along a given line, I never saw displayed by any other animal, tame or wild. From the moment he began he never halted or deviated from his purpose until the finish. The keepers could not keep him away from it. With one last mighty haul he pulled the panel free on the top and both ends,

smashed it upon the concrete floor with his thousand pounds of weight, and walked over it, through the yawning hole, and into the den of his hated rival.

The Admiral never flinched by so much as an inch. He flew at his assailant, and the grizzly, cause of the trouble, fled to the highest rocks. The combat took place on the level concrete floor of the den. At the outset both bears reared up on their hind feet and fought head to head and mouth to mouth. There was no noise, no bawling such as smaller bears often indulge in: just straight *work*!

But during this struggle the keepers had not remained idle spectators. Keepers Ferguson and Romanoff boldly entered the den of the fighting bears, and at a distance of about twenty feet began to fire clubs at them, and to yell commands to "Break away from that!"

The keepers' attack on the fighters was a successful diversion. By the time one-half the visible supply of pickhandle ammunition had been fired the two bears suddenly separated as if by mutual consent. In another minute or so Admiral had been driven alone into Ivan's den, and peace was restored.

CELEBRATED ANIMAL CHARACTERS

Ivan has an amusing trick, which consists in begging for something to eat. Early in his career he took note of the arm motions made by the keepers as they threw loaves of bread one after another over the nine-foot cagework into the dens. When Ivan sees food in the possession of a keeper he stands high up on his hind legs, and with a high-arm movement imitates the action of a man who throws loaves of bread. When begging with one big, hairy arm fails to win he employs both arms simultaneously, and good-naturedly keeps it up until he wins his heart's desire.

HIS MAJESTY THE SULTAN

Never, either in captivity or out of it, have we known a finer or more perfect lion than Sultan of the New York Zoölogical Park. Both physically and temperamentally he is a royal personage, and he is the favorite of painters and sculptors.

Sultan was discovered in Germany by the discriminating eye of Carl Hagenbeck, in a small traveling show, and he was selected as a star attraction to open our new lion house in Zoölogical Park.

His price was \$1,500, and his value has proved to be in excess of that sum. When I first saw Sultan I was impressed by his splendid proportions, by his imperial dignity of manner, and finally by his fine treatment of his consort Cleopatra.

The countenances of male lions are either handsome, plain, or ugly, just the same as the faces of different men. Sultan has the most strikingly handsome face and head that I ever have seen on a lion. His mane is luxuriant; but it is not all-pervading, and it does not completely mask the front half of its wearer, as is done by many a long and dense mane. The shoulder muscles are half exposed, and this is one of the features of this animal that delights the animal sculptors.

Sultan has been modeled and painted at least fifty times. You will find him four times in marble, by Harvey, guarding the two entrance doors of the lion house; in marble, twelve feet long, lying at the foot of the McKinley monument in Buffalo, by Proctor; and in bronze in the park of Dayton, Ohio, by Miss Hyatt, bought and paid for by the contributions of the school children of that city. When he was in his prime Carl Rungius painted of him two fine portraits, one of which is owned by



SULTAN AND HIS CAGE MATE

CELEBRATED ANIMAL CHARACTERS



SILVER KING

Commissioner John E. Eustis, of New York.

During the eleven years that Sultan has been with us I have never once known him to do anything mean or undignified. Often I have wondered what he would do if one of his keepers should enter his cage, and once this query came mighty near to being answered.

During the daily cage-cleaning operations one keeper down in the "keeper's passage" works the chains that open and close all the numerous doors that control the various cages and sleeping dens. Each chain is most carefully labeled, of course. Thus far only two serious mistakes have been made. In one of those a cage that was supposed to be temporarily empty chanced to contain Sultan; and when the solid steel partition door leading into it was pulled open by the

man below the man above walked into it. As he stood up to begin work he found himself face to face with Sultan, who calmly regarded him at a distance of eight feet.

The voltage shock received by that keeper was about 1,200; but it floored him not. He bowed to Sultan (the door being low), tactfully backed out of the royal presence, and fled to safety by an air-line route. Sultan made no hostile demonstration, and it is said that his manner betokened only surprise and wonderment. A really savage and vicious animal would have leaped at once upon the human prey.

One of the tests of the temperament of a powerful and well armed male animal is its treatment of its weaker mates. Rare indeed is the animal that sooner or later does not turn "mean," and harass its weaker cage mate. This is the well nigh universal rule in collections of wild animals. It is true to a shocking extent, and it runs right through the animal kingdom, from mice up to elephants. We do not see this spirit so plainly manifested in a wild state, because the harassed females are free to run away. Sultan never abused or hectored any of his female consorts.

I once saw a good test of Sultan's memory. When in Hamburg Sultan was the special admiration of Carl Hagenbeck, with whom the lion became so well acquainted that he instantly responded to his master's voice. After Sultan had been a year in the Zoölogical Park Mr. Hagenbeck paid us a visit, and lost no time in inspecting the Lion House. Sultan lay dozing at the rear of his cage; but when Mr. Hagenbeck approached and called, "Negus! Negus! Come, old boy! Come, Negus!" the lion instantly rose and trotted to the front, to see his old friend.

One year after that the same experiment was repeated under exactly

CELEBRATED ANIMAL CHARACTERS

similar conditions, but with a different result. To Mr. Hagenbeck's first call of the lion's pet and exclusive name there was no response. When it had been repeated twice Sultan raised his head from the floor, listening and thinking. As plainly as words the action said:

"Somehow that sounds familiar! *Where* have I heard that voice?"

After a long minute of mental effort without any result, the majestic head once more sank to rest upon the floor, and Sultan's mind returned to the land of dreams.

SILVER KING, THE POLAR BEAR

The history of Silver King began in a small bay in the edge of Ellesmere Land, north latitude 77°, on July 30, 1910. He was sighted from the Boethic, chased by a motor-driven whaleboat containing Paul J. Rainey and Captain Bob Bartlett, lassoed, and towed to the steamer, fighting all the way. At the steamer, fighting and roaring, he was lifted in midair by a rope with a shoulder hold, and lowered into an empty steel compartment of the vessel's hold. There he was left two days without food or drink, to think about the strange ways of civilized man.

On September 10, 1910, Silver King struck New York like a meteor, and stirred the metropolis to its foundations.

Fancy a huge, wild male polar bear, strong as a steam engine and raging like a demon, confined in a drygoods box made of seven-eighths-inch lumber! While box and bear were being lifted by a donkey engine and hoisted from the deck to the wharf, Silver King easily tore a hole in one side of the "cage," thrust his right arm through to its full length, and dared the world to come on. The Zoölogical carpenters frantically nailed new boards crosswise over the sides of the crate, while the bear within assured all parties of the second part that in fifteen minutes more he would be out.

Four pounds of chloroform were called into service. That was all that saved New York from an escaped-bear sensation of the first magnitude. Silver King was scientifically doped, conveyed to the park in safety, and transferred to a real bear cage.

In the Zoölogical Park, Silver King's meteoric career is tamely ending in a den that is



THE POLAR BEARS

CELEBRATED ANIMAL CHARACTERS

so large and roomy that he does not know how to use it! When he arrived our big polar bear den was occupied, and pending a change a small, temporary emergency cage (with a bathing tank) was erected.

In that cage Silver King was restless, angry, and revengeful; but he did bathe frequently, and kept his coat clean.

Finally we sold the other bear, and without losing a moment we introduced Silver King to a most palatial polar den. It is about seventy feet in diameter, it contains a fine swimming pool five feet deep, and a cool and dark sleeping den is attached. This den occupies the coolest and shadiest spot in the park that can be used for a caged animal. Naturally we expected that in that palatial den Silver King would be as happy as a lark. Naturally also we expected that he would bathe and swim in that fine pool at least half the time; and we knew that if he



CHIMPANZEES



SUSIE

used the pool, as all other polar bears have done, he never need be uncomfortable for one moment.

And what has been the result?

Silver King never has really exercised in that big den, *he never bathes in that pool*, and since he no longer has a grievance against us he has lost all inter-

est in life! All day long he lies far back on the rocks, his head between his paws, grouching, sullen, dirty, and uncomfortable. He eats well, and is as fat as a pig; but he hates water, he will not take a swim, even on the hottest day, and his fur coat looks like the coat of a tramp.

Fancy a healthy polar bear who won't bathe, and won't keep clean! Fancy a bear of any kind that retreats from a stream of hose water, as if insulted by it!

Fancy a bear that will not walk across his den three times a day!

Such is Silver King today, and if he is not a monumental example of wild-animal perversity, then I never saw one. We cannot put any other polar bear in with him as a "companion." We tried that once (against my judgment)

CELEBRATED ANIMAL CHARACTERS

with old Czar; and that tragic lesson is enough. The poor female companion lasted just twenty minutes, and we couldn't possibly get her out in time.

BALDY, THE CHIMPANZEE

Baldy, a large, black-faced male chimpanzee, became famous in the Zoölogical Park by his strength, his boundless activity, his clownish temperament, and finally his longevity. He lived with us six years, and but for a lightning-strike epidemic of double-quick tuberculosis of a new type, he should have lived much longer.

Baldy did not like to learn and act a part, as did Rajah and other apes of our training. He preferred that all his acts should be original, and it was a dull afternoon when he could not keep his audience in roars of laughter. Of all his minor tricks, the drollest was the smacking of the rear wall of his cage several times in rapid succession with the sole of his foot, kicking backward. It never failed to win a laugh, partly because it was so obviously intended to be funny.



ONE OF THE BISON HERD

Whenever Baldy dined in public with the nine other "chimps" and oranges he was given the seat of honor at the head of the table; but he was very persistent in doing things not down on the program. At last his boisterous flow of spirits became so uncontrollable that he broke into, or broke up, the serious performance of the other apes; and then it became necessary to eliminate him.

The most interesting performance that I ever saw Baldy enact was when he was first dressed in the full uniform of an assistant keeper, and brought over to call upon me in my office. Instead of being boisterous and hard to manage he was as sober as a judge, and no ambassador presenting his credentials to a foreign sovereign was ever more permeated with the spirit of decorum than he.

My office boy came in with a half suppressed grin and announced that "Keeper Baldy has come to call upon you." When the door was ceremoniously opened Engholm entered, solemnly leading Baldy by the hand. With due formality I shook hands with my distinguished foreign visitor, and invited him to sit in my second best chair.

With a world of dignity he seated himself, gazed intently into my eyes, then began a survey of the pictures on the walls, and the names in my private Hall of Fame. After a decent interval he rose, walked over

CELEBRATED ANIMAL CHARACTERS



CZAR

Baldy had withstood the repression of clothes and civilization until he was ready to burst.

Late in January, 1914, Baldy finally showed that he felt ill. He was one of the last to succumb to the epidemic.

THE BISON HERD

The bison herd of the New York Zoölogical Park has won national distinction by producing the foundation stock for two national bison herds.

In 1905 the Zoölogical Society proposed to the national government to present to it a herd of not fewer than twelve pure-blood American bison, provided it would set aside in the Wichita National Forest, Oklahoma, a tract of fourteen square miles of grazing lands, fence it adequately, and maintain the herd. This offer was immediately accepted, and by the summer of 1907 the Wichita National Bison Range was ready. In September of that year the Zoölogical Society delivered to the range fifteen pure-blooded bison, selected from the Zoölogical Park stock as being fit to found a national herd.

Up to this date, without any additions from without, the Wichita herd has increased to fifty-four head, and all the members of it are in fine condition.

In November, 1913, the Zoölogical Society presented to the American Bison Society a nucleus of fourteen bison, to form the foundation of a new national

to the long bookcase, and with his face close to the glass inspected the backs of the books.

After he had seen all that he wished to see he again shook hands with me, and in most becoming form walked back to the Primate House. Engholm said afterward:

"He was all right and fine—until he got his suit off of him. Then, Sir, with one yell he dived back into his cage, and if you had heard it you would have thought the building was coming down!"



A MONARCH OF A MIGHTY RACE

CELEBRATED ANIMAL CHARACTERS

herd on the Wind Cave National Park reservation, in southwestern South Dakota. Already (July 15, 1914) that nucleus has been increased by the birth of five calves, and the herd is reported in fine condition, notwithstanding the long journey and the change from New York to the Black Hills. Thus is the East restoring the bison to the West!

THE SIBERIAN TIGER

In view of the fact that the tiger is a tropical animal, it is fair to expect that the species would reach its maximum of development in the tropics. But this is far from being the case. The range of the tiger species extends from Siam and Burma northward through China to the winter snows of Manchuria and Korea. In those regions of fierce



HATTIE

The world-famous performing Indian elephant at Central Park, New York



THE HIPPOPOTAMUS

Miss Murphy and her son, Peter the Great

cold the tiger develops its greatest size, and a long, shaggy coat of hair quite equal to that of a polar bear.

In collections of living animals the tigers of Sumatra and Malaya are the smallest, most thinly haired, and least desirable. Tigers from Bengal are next best; but the dealers report that specimens are now difficult to ob-

tain. A pair of real "Siberian" tigers from anywhere in northeastern Asia is regarded as a great prize, and must be paid for accordingly.

The Zoölogical Park contains, in addition to a fine pair of tigers from Bengal, a pair of Siberian tigers, which are magnificent animals. The male is a giant, and in his winter coat he compels admiration. The two live out of doors all the time, and delight in a snowstorm that brings real snow into their cage.



THE MENTOR READING CIRCLE



DR. HORNADAY AND HIS YOUNG FRIENDS

Children of the members of the New York Zoological Society being escorted about the Park by the Director

The picture above shows Dr. Hornaday engaged in what he regards as a most delightful occupation. "By natural inclination," Dr. Hornaday says, "every child is interested in animals. The love for animals is, I believe, even more universal than the love for music." Today the all-absorbing question is, "How can Nature be made available to young and old?" This is Dr. Hornaday's special work, and he has covered it in his own great popular book, "The American Natural History." This is to be recommended to readers of all ages. It is written in Dr. Hornaday's interesting, vigorous style, and is profusely illustrated.

★ ★ ★

We have printed no list of supplementary reading for Dr. Hornaday's article. It seemed to us better to refer on this page to several of the best books descriptive of wild animals.

Miss Ellen Velvin is the author of two of the most interesting and reliable books on this subject. Miss Velvin lived for a long time with the animal companies of Bostock and Hagenbeck, and she came to know the celebrated animals in these collections. In her books, "Behind the Scenes with Wild Animals," and "Wild Animal Celebrities," there is a great wealth of information concerning the wild beasts. There is no romancing in Miss Velvin's work. It is all strong, interesting fact, drawn from experience at close

range. Then there are Mr. Ernest Thompson Seton's delightful books. His first, entitled "Wild Animals I Have Known," is perhaps the best known book in the literature of animal life. It is certainly the most popular and widely read. And Mr. Seton has written a number of other books—one of them, "Animal Heroes," is just the sort of book to read after finishing Dr. Hornaday's article. We must also mention Daniel C. Beard's "Animal Book," and J. Hampden Porter's "Wild Beasts." These are most interesting and informing books.

★ ★ ★

It is Miss Velvin's belief that only in very rare cases is there convincing evidence of any actual affection between the wild animals and man. "A master trainer," she once said, "can make animals behave in a manner that appears to be affectionate, but after years of experience, I have little reason to believe that the fiercer beasts feel a real affection. They are controlled almost always through fear." Miss Velvin's opinion is not shared by all. Some writers are convinced that affection can be engendered in the heart of a wild beast. It is certainly the hope that this may be so that holds our interest and that leads us to "make up" to the wild animals. Beneath the study of zoölogy there is usually a strong human yearning for companionship with the animals, and an earnest purpose to win their confidence and their affection.

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The next number of The Mentor, to appear on October 15, will contain six beautiful photogravures

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At the present time Japan is one of the most interesting countries of the world. Not only is it beautiful, but its people, who are most extraordinary in their intelligence, artistic sense, and progressive spirit, are drawing to themselves more and more attention today.

By *DWIGHT L. ELMENDORF, Lecturer and Traveler*

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Nov. 16. RUGS AND RUG MAKING

Mr. Mumford is qualified as few are to write on this subject. He has traveled for years in pursuit of the study of rugs, and he is the author of a standard work on the subject. He writes, moreover, in an easy, entertaining, and informing way. The pictures, some of which are in full colors, contribute great value, interest, and beauty to the article.

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By *Belmore Brown, Explorer, Author and Artist.*

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Charles Dickens was a novelist of the everyday man. Before his time it was generally considered necessary for a novelist to deal with rather exalted personages, but Dickens wrote of the average person and for the average person. It would be hard to find a more interesting and instructive article on this great novelist than the one by Mr. Mabie.

By *Hamilton W. Mabie, Author and Editor.*

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THE MENTOR

JAPAN

DEPARTMENT OF
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Serial Number 69

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Fujiyama from Tagonoura

JAPAN

By DWIGHT L. ELMENDORF

Lecturer and Traveler



THE MENTOR • DEPARTMENT OF TRAVEL • OCT. 15, 1914

MENTOR GRAVURES

THE GREAT BUDDHA AT KAMAKURA • A GARDEN IN TOKYO • THE
RED BRIDGE AT NIKKO • MOUNT FUJIYAMA FROM KASHIWABARA
• THE GATE OF THE PALACE OF THE MIKADO, KYOTO • MIYAJIMA

JAPAN is individual and unique. The Japanese, like their islands that string along the Asiatic coast, are detached from other peoples, and they are set apart in the sea, an artistic, keenly intelligent, progressive, fascinating people. As the English-speaking people wander about the earth they come upon nations that are in many ways like themselves. In the European countries, and also in some of the Asiatic, there is similarity of habit and thought. But the Japanese people are different,—in habits, manners, and customs,—and we feel it wherever we turn in Japan.

And it is interesting to note that almost everything in Japan seems to have this same individual character. It is not merely their native dress, their houses, their simple furniture, and their shops that strike the traveler as being odd. These are of native make, and would naturally have the character of the people. But the gardens, parks, the roadways and farm lands, the trees and shrubs, are in a striking way Japanese. The trees arrest the attention of the traveler very quickly. As more than one traveler has said, they are distinctly Japanese trees. And when you look for the first time at the great snow-capped cone of Fujiyama you are

tempted to exclaim, "Why, it's exactly like it looks on a Japanese fan!"

In everything they do the Japanese show fine taste and artistic feeling, and they like to make nature look artistic too.

THE OPENING UP OF JAPAN

As far as the rest of the world is concerned, Japan might be said to have been discovered by Commodore Perry in 1853. He sailed there in three vessels, and made Japan known to the rest of the world. He also made Japan aware of what was going on elsewhere. They took advantage of it very quickly. The first railroad in Japan was built as late as 1872, and yet today they are abreast of every nation in all modern methods and conveniences. Commodore Perry found an old feudal empire dating back for centuries, its doors closed as tight as those of China before the invasion by the nations of the West. The manners and government of Japan had gone on unchanged for ages under its mikados (as the emperors are called) and the shoguns, or great generals, who were leaders of the system of ancient feudalism. The shoguns held a balance of power, as did the nobles in other lands, from the time away back in the dim shades of antiquity down to the upheaval in Japan in 1868, when, in the midst of revolution, feudalism came to an end. Now the mikado is the whole thing. He is the head of the nation, of the army, and of the navy, surrounded by a parliament, and assisted by a government shaped in many ways after those of modern nations.



THEATER STREET, YOKOHOMA

YOKOHAMA

Most people begin a visit to Japan with Yokohama; for that is the great port of transpacific steamers. There is something very beautiful about the Bay of Tokyo. The thought of great change in custom and costume does not come to you until you land. The bay itself has the appearance of similar bodies of water in other parts of the world. There is the usual assembly of vessels, outgoing and incoming, and a lot of smaller craft, but nothing much to indicate that you are entering the shores of picturesque Japan. It might as well be New York Bay or Delaware Bay. But as soon as you land you feel the change. If you are the least bit doubtful of the actuality of the change, get into one of the little hand

junketing cars called *jinrikishas*, and the busy little Japanese that holds it will shake you into the proper frame of mind.

There is certainly a spell about Japan—a spell that no traveler can altogether resist. Most people give way to it easily and readily. “Fairyl-land,” “Dreamland,” and the “Children’s Playground of the World” are some of the terms that are employed to describe this country. You will not get it at once in Yokohama; for there is a good deal of the cosmopolitan about that city. On its streets you will find buildings and shops and people that will recall your own country to you. Even the odd little *jinrikishas* are not of Japanese invention. You will be told that an American missionary conceived and planned them. They give real delight, and are as plentiful through Japan as rolling chairs at Atlantic City.

While you are in the business part of Yokohama you will feel that you are only half in Japan. There is a quarter of the city that is entirely Japanese. That will interest you more; and up on a hill called the Bluff is a great beauty spot. This is the chief sight in Yokohama, reached either by road or by a long stairway called the Hundred Steps. A mixed settle-ment occupies the Bluff, chiefly foreign. There are hospitals there, a cemetery for foreigners, and several consulates. Altogether it is a delightful spot, and the American and English families whose circumstances require residence in Yokohama find the Bluff to be the place most to their taste.

Yokohama is one of the most important cities of Japan, and the third in size in the empire, its population being a little in excess of 444,000. To some visitors it is a most attractive city, by virtue of its cosmopolitan character. Some people in traveling wish to be surrounded solely by the natives of the place; others like occasionally to meet the faces of their fellow countrymen. In Yokohama you can gratify both desires. The situation of Yokohama is excellent for shipping; but at times it has trouble with typhoons which lash the harbor and play havoc with the boats. The climate, however, is healthy. It is an active city, full of life and vi-

vacity, and offers many attractions. And there behind it, some miles away, rises the exquisite cone of Fuji. This is a never failing source of delight.

KAMAKURA

You will not leave Yokohama until you have gone down to Kamakura, which lies in a beautiful, fertile region on the shore



JINRIKISHAS

This means of locomotion in the Orient was invented by an Amer-
ican missionary



THE TEMPLE OF THE SHOKOUSHI, TOKYO
Here the soldiers of Japan offer prayers to the spirits
of the dead

of Sagami Bay. It is about fourteen miles southwest of Yokohama, and is a resort of exquisite charm. The beach and the fine views, both across the bay and through the wooded and flowery country, are something that the traveler will always remember. It is easy of access. We might say it is a convenient commuting distance from Yokohama.

The popular beauty spot near Kamakura is Enoshima, which is called the City of Mother of Pearl. It is a little island of volcanic

origin, lying out four miles from Kamakura, and rising from the sea 240 feet. At low tide it is connected with the mainland by a slender strip. At high tide it is a gemlike spot in the bay, covered with pretty tea houses and traversed by many winding paths and stone steps flanked by little shops and odd buildings.

The single feature of supreme interest in Kamakura is the colossal bronze Buddha, which is one of the most famous statues in the world. There, in a shady part of the valley, on a lofty spot surrounded by green hills and overhung by tall trees, this great bronze statue has rested in serene composure for 700 years. With age it has taken on a green-black hue, and also with age the expression seems to have gathered dignity. Enterprising travelers used to get a picture of themselves standing in the lap or the hand of this splendid relic of a great past. It must be diverting indeed for a man to bring home to his native town or village a photograph showing him wearing an out-of-style coat and derby and posing his insignificant person against this supremely dignified figure. To the relief of all reverent ones, a notice now forbids strangers to take the great Buddha home with them as a companion in a photograph.

TOKYO

On the shore of the bay, eighteen miles northeast of Yokohama, lies Tokyo, the largest, richest, most active, and most



Photo by Bain News Service

MUROHONZON TEMPLE

One of the Shiba mausoleums in Tokyo

prosperous city of all Japan. The bay is shallow there, and Tokyo is not approachable by big ships. It was built on low land reclaimed from swamps, and like the towns of Holland it has many canals crossed by bridges. Even the traveler pressed for time will spend a week in Tokyo: there is so much to see. It is the center of financial, commercial, intellectual, and social interest, and is the capital of the empire and the home of the mikado. "Yedo" it used to be called, and some of us well remember it by that name in our school geographies.

Tokyo has a population of considerably over 2,000,000, and the very air of the place breathes its national importance. It was nothing but a little village 500 years ago. It became the military capital in 1603. Now it is like a swarming beehive in activity. You will feel this when you first ride down the Ginza, the Broadway of Tokyo. This great street is an amazing human kaleidoscope of motion and color, ceaseless through the day, and always bright, gay, varied, and fascinating. Its charm to travelers who are familiar with other great cities is that Tokyo has a life quite all its own. It is more the life of a great big village than of a city of world importance. Some find it even dull at night. There is none of the brilliance of New York or Paris, none of the bright plazas or squares, roof gardens or gay resorts. There are theaters; but Westerners will care little for them. The native Japanese take their plays very seriously. Visitors find them tedious.

There are many important and interesting things to be seen in Tokyo, and even a week's stay must be one of judicious selection. A full day should be spent in Shiba Park. That is one of the great sights of the city. It is a large inclosure, shaded with splendid trees, and filled with temples and magnificent shrines, tombs, and mausoleums. The walls of these mausoleums are richly decorated, and tablets and other memorials are enshrined within. They were the private places of worship of the shoguns, and some of them are most beautiful and luxurious in construction. As a spectacle the shrines of Shiba Park belong among the marvels of the world. As historic memorials they are of unique interest to the student.



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THE IMPERIAL PALACE AND PARK OF THE MIKADO
AT TOKYO

This is a very unusual picture. It is forbidden to photograph the imperial grounds; but in this instance a close view was obtained. The top of the palace may be seen in the upper right-hand corner of the picture

Another park in Tokyo deserves mention; though for quite a different reason. That is Hibiya Park, which is a popular city playground of forty-four acres, most beautiful for its overhanging trees and its exquisite flowers, especially the azaleas. In this pretty spot the natives of Tokyo may be seen at their best, a happy people in their happiest mood.

The Okura Fine Arts Museum must not be overlooked. It is near the American embassy, and has one of the finest collections of Japanese, Chinese, and Korean art antiques in existence. Okura, a man of great wealth and public spirit, rendered a unique service to his country when he gathered this collection. The wood carvings and the bronzes, pictures, and other objects are most interesting and historic, and priceless in value.

The most imposing feature of Tokyo is, of course, the Imperial Palace, and anyone who has been admitted within its walls, seen the beautiful gardens, and passed through the imperial apartments has got an impression of the splendor of Eastern royalty that he will not forget. This palace has been the home of the mikado for only about fifty years. The old Imperial Palace is in Kyoto. The Revolution of 1868 swept away the old order of things, and made Tokyo the capital as well as the residence place of the mikado.

There are two ways to see Tokyo. The one generally adopted by the traveler, of course, is to settle at the Imperial Hotel and live as he might in New York or London. It is better, however, to get nearer the life of the city by going to one of the native inns. There you will mingle with the Japanese, and have the advantages of information and the charm of intercourse with delightfully courteous people which will make the visit rich in knowledge and impressions.



YOMEIMON GREAT GATE, NIKKO

NIKKO

"Until you have seen Nikko do not say *splendid!*" That is the common expression of the Japanese. And Nikko, which means "sunny splendor," fully justifies the legend. It is a mountain town with a population of 8,000, situated ninety miles from Tokyo. As T. Philip Terry, an authority on Japan, has so eloquently said, "The solemn, impressive grandeur

of the lofty, forest-belted mountains which tower above Nikko, the barbaric splendor of the temples and mausoleums enshrined in their noble groves, the austere charm of the plunging, brawling, ever-changing river, the cool climate, the proximity to many lovely waterfalls and lakes, have endeared it as a pilgrimage place for residents and for travelers from all parts of the world. Art, nature, and religion work together here to bring about a harmony of beauty that enraptures the senses."

As you cross the stream called Daiya-gawa on the general traffic bridge you find yourself close to one of the most striking and interesting objects in Japan,—the Sacred Red Bridge of Nikko. It is a simple structure which takes a graceful leap of one span, supported upon gray pillars. It has always been sacred to the shoguns and those whom they might favor.

Beyond the stream you enter a territory of wonderful woods and beautiful temples and shrines. There are no words that can adequately describe the effect of the combined features in Nikko. By daytime it is amazing in its beauty, and takes strange hold upon the senses; but those who find themselves at Nikko in the moonlight see a wondrous sight in the many colors of the tombs and monuments and temples softened in the shadows of the trees, and the pale light of the moon reaching through the slender trees to touch the colors and forms to be found beneath. When you pass from shadow to shadow and solemn stillness broods over the place you get a sense of magic beauty that nothing, it seems to me, elsewhere in the world can quite impart. I can recall no sensation so keen except, perhaps, the experience of gazing upon the Taj Mahal by moonlight. And if an appeal to the sense of hearing is needed to complete the spell, one touch of the Great Bronze Bell of Nikko starts a series of humming vibrations through the somber shadows that fill the mind with impressions of awe.

A visit to Nikko at any season of the year brings a desire to see it at

another season, and each season offers its own beauties. Spring and summer are preferred; for then the flowers and the trees are most beautiful, and the air is fresh and cool. But the visitor must see it, if possible, through the various seasons, and then indeed, when you have come to know Nikko and its treasures of nature and of art, you will place it among the few supreme wonder sights of the world.



THE DAIYA-GAWA

The Daiya River washes the entire region about Nikko

FUJIYAMA

While in Yokohama the visitor always feels the presence of the sacred mountain Fuji. Its lofty cone is there before you, and its sweeping lines seem to invite you. Take the trip from Yokohama around Fuji. It is one of the most delightful jaunts in Japan, affording splendid views of mountain, lake, and forest. Take it leisurely too, going along from place to place at the base of the mountain and stopping at the attractive little inns to be found there. Fuji, or, as it is also called, Fujiyama, may be called in a physical sense the hub of Japanese life; for about it swing all the most important activities of the nation. It is a landmark and a beacon which can be seen 100 miles at sea. Its height is 12,365 feet, and it is covered, for the most part, with snow for about ten months of the year.

The place it holds in the hearts of the Japanese is unique, and their feeling toward it is reflected in countless expressions in wood, metal, ivory, and fabrics. It is usually to be found in the background of Japanese scenes. Nearly every native that has the opportunity climbs it at least once. The ascent is not difficult. The summit has been reached (the record was made by an Englishman) in eight hours.



Photo by Bain News Service

THE GREAT BELL AT KYOTO

This bell was cast in 1614, and is nine feet in diameter, fourteen feet high, and weighs sixty-three tons

KYOTO

Kyoto is the old capital of Japan, and with a population of 450,000 is the fourth largest city of the nation. You will find a great change there when you come from Yokohama and Tokyo; for Kyoto is an inland city, and surrounded by great hills, splendid forests, and wild country. In the land about the city are magnificent old estates, not only picturesque in their beauty, but honored by age and historic associations. It is no wonder that many writers call Kyoto the

Rome of Japan; for it is not only distinguished for its splendid historic features, but it still has a certain tone of imperial splendor and national authority.

The spirit of survival is felt throughout the city. One hardly needs to be told that it was once the nation's capital. The people are, if I may say so, more Japanese than their fellows in other towns, and they are devoted to Kyoto as the Romans were to Rome and the Parisians are to Paris. It is a great city of art, and celebrated for the manufacture of ex-

quisite fabrics and artwork in metal and pottery. For centuries the best fashions have originated there. A large proportion of the population are engaged in some kind of art industry. If, therefore, you would seek the best in all forms of Japanese art production, go to Kyoto. It is the best city in Japan, too, for the student of history. Japanese traditions are fostered there, and the best information can be had on all that concerns the interesting and splendid past of Japan.

Of course you will find in Kyoto many of the same picturesque and attractive features that all the Japanese cities offer,—the shops, the tea houses, the gardens and parks, the palaces, temples, and monuments,—and you will find in observing these features a certain mellowness of tone and a wealth of historic association that are partly the heritage of the place and partly the contribution of the highly cultivated people who form a part of Kyoto's population. A temple or historic monument in Kyoto always seems to me to be more impressive and important because it is in Kyoto. This may be mere fancy; but there is no mistaking the fact that Kyoto, the old capital, still holds a peculiar place of its own.



A GLIMPSE OF FUJIYAMA

DOWN THE INLAND SEA

I have touched on only important points in the greatest island of the Japanese Empire,—Hondo, as the main island is called. The whole empire consists of five large islands and nearly 4,000 small ones, and Hondo, the



FUJIYAMA

With the Tagoura bridge in the foreground

largest island, is 200 miles across at the widest point, and has an average width of seventy-five miles. The secker after old Japan must look to the inland cities. He will get some of it at Kyoto; but he must go to the smaller inland towns to get at the very heart of old Japan. And then to crown his visit to these wonderful islands he must visit the

great city of Kobe, set upon Osaka Bay, and from there take the trip down the islands of the Inland Sea.

Kobe has been aptly called a "busy, beautiful, bustling city of brains and energy." Its population amounts nearly to 440,000, made up of different nationalities. The situation of the city is attractive for its mountain scenery, and especially for the splendid view extending far down the stretches of that Fairyland of Japan, the Inland Sea. This body of water, holding many picturesque islands, extends for 240 miles south from Kobe, and is a paradise for tourists. Good fishing is there, good sailing, and a constant change of scenery ravishing in beauty. The islands are natural

show places, dotted with beautiful villas, pagodas, tea houses, and terraced with fields and groves.

There are various ways of enjoying the Inland Sea. The path of luxury is that taken by yachts, which may be hired from a company at Kobe. This gives independence of plan and the joy of free adventure. The ordinary traveler can get much of the same pleasure, however, by taking one of the steamships that go from Kobe to Miyajima (mee-yah-jee-ma) and beyond. A third way to



A STREET IN KYOTO

Kyoto at one time was the capital of Japan, and is now the fourth largest city of the empire, with 450,000 inhabitants

enjoy the sea and islands is to go by rail or road, both of which run close to the shore. You may stop then at various towns and take the ferry to nearby islands, and in this way spend as much time as you choose rambling about and feasting your eyes on the changing scenery.

Miyajima is a special spot of beauty, and is readily reached by ferry. The temple there at the waterside has a simple, classic beauty that distinguishes it. A happy summer could be spent cruising about among these lovely islands of the Inland Sea, exploring their interesting spots, and resting in the little inns and tea houses to be found at various points. Once started on this delightful trip, the visitor, if he has time enough, will not give it up until he reaches Shimonoseki Strait, which is the outlet from the Inland Sea to the Sea of Japan.

And too, we might say, stay still longer. Go on down through the Island of Kyushu and visit Satsuma, famous for its porcelains, and its capital, Kagoshima, lately stormed by earthquake and volcano. But few have time for this. Occasionally a traveler reaches the southernmost

islands and brings back information of the interesting people there. Others go far north, where the primitive Ainu people live,—the long haired, half savage aborigines. To most travelers, however, Japan means the important spots on the main island and a cruise through the Inland Sea.



THE INLAND SEA AT BINGO

Japan is a subject not easy to do justice to in brief space. It is a subject so rich in historical, artistic, and human qualities that it should be written about from many different points of view. Of the history of Japan, beginning far back in the early ages; of its development along old lines until fifty years ago, after which it rose in a few years to a stature shoulder to shoulder with the most progressive nations of the world; of its art, in which we find exquisite productions antedating the art of the West by hundreds of years; of its people, fine in taste, superior in culture, and distinguished for their polite manners and warm hospitality; of their efficient government,—of all these things other writers will tell. What I give here is simply the impressions of a traveler during a visit to several of the most interesting spots in Japan.

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UNBEATEN TRACKS IN JAPAN

By Isabella Bird.

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THE MENTOR READING CIRCLE

"There are two Japans," writes Sir Edwin Arnold in his delightful book, "Japanica," which presents impressions gathered during his sojourn in the Land of the Rising Sun. The first Japan is the ancient one that began its life, so says mythical history, 660 years before the Christian era. The other Japan began with the upset of the old order in the Revolution of 1868. These two Japans are perpetually blended. The New Nation is all for railways, telegraphs, telephones, and the latest European developments. And around this Japan of new fashions the older nation lives on. For that reason one must be careful not to theorize too boldly about Japan and the Japanese. He is pretty sure to go wrong somewhere if he does. And this combination of the old and the new affords a variety of conditions that gives the islands and their people an interest quite unique among nations.

★ ★ ★

Mr. Elmendorf has stated that the art quality of the Japanese is apparent even in the things of Nature. Sir Edwin Arnold has this to say:

"Countries always seem to me to possess, as much as individuals, a countenance, features, lineaments; composed in some manner more easily felt than defined, of geological, floral, botanical, zoölogical, and other local characteristics in looks and colors. . . . So, after awhile, one forms an ideal of the 'face of Japan'—and fair and noble, and very fitted to awaken patriotic attachment, is that face. The normal landscape in Japan is not grotesque, nor in the least unnatural, as some have perhaps imagined who judge it by the screens, the fans, and the lacquered boxes of its artists. This people loves to play with Nature, dwarfing her trees, twisting



THE LAND OF THE LOTUS

The pretty lotus-pond spanned by the stone bridge leading to the Nishi Otani Temple at Kyoto

them into fantastic forms, filling a little clay backyard with boulders of granite or limestone; piling up miniature mountains in a bit of a garden, and creating upon them minute forests, tiny lakes, and bridges for fairies to cross."

★ ★ ★

But Japan herself, and at large, is as sane and sweet of aspect as Scotland or New England; with less of what is wild and grand than of what is reposeful, charming, and gracious. The typical Japanese landscape along the southern shores, between Kyoto and Tokyo, is distinctly special to the country; more so than the hill regions, which remind you of many other wooded and mountainous districts, until you note the vegetation closely."

★ ★ ★

In this territory wide flats of land are carefully laid out in squares and oblongs, for rice and other moisture-loving crops. These are kept almost perpetually under water, and are divided by narrow banks of earth, where the farmers can pass in single file. Along the southern shores of Japan orange and lemon trees will be seen on the sunny uplands, and everywhere indeed this blending of sub-tropical with temperate and frigid vegetation characterizes the changeful and charming "face of Japan." This can be appreciated when we note the extent of the islands. The northernmost island is close to the Arctic Circle. The southernmost point of the Loochoo group of islands touches the Tropic of Cancer. Between these two extremes there is room for widely varying degrees of temperature and for many different kinds of climate. The days in the south are as sunny and hot as the days far north are foggy and cold.

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The next number of The Mentor, to appear on November 2, will contain six beautiful photogravures

THE STORY OF THE FRENCH REVOLUTION

Professor Hart presents in a style that is both scholarly and popular the great drama of French history. His article supplies a real need in picturing in large, simple outlines the great subject as a whole, so that any reader may get a complete impression. The illustrations picture the great personages and important events of the Revolution.

By **ALBERT BUSHNELL HART**, *Professor of Government, Harvard University*

NUMBERS TO FOLLOW

Nov. 16. RUGS AND RUG MAKING

Mr. Mumford is qualified as few are to write on this subject. He has traveled for years in pursuit of the study of rugs, and he is the author of a standard work on the subject. He writes, moreover, in an easy, entertaining, and informing way. The pictures, some of which are in full colors, contribute great value, interest, and beauty to the article.
By **J. A. Mumford**, *Author and Expert on Oriental Rugs.*

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of Mount McKinley together with Professor Herschel Parker.
By **Belmore Bogens**, *Explorer, Author, and Artist.*

Dec. 15. CHARLES DICKENS

Charles Dickens was a novelist of the everyday man. Before his time it was generally considered necessary for a novelist to deal with rather exalted personages, but Dickens wrote of the average person and for the average person. It would be hard to find a more interesting and instructive article on this great novelist than the one by Mr. Mahan.
By **Hamilton W. Mahan**, *Author and Editor.*

Jan. 1, 1915. GRECIAN MASTERPIECES

Venus de Milo, The Disc Thrower, The Three Fates from the Parthenon Pediment, The Victory of Samothrace, Hermes with the Infant Dionysus, Pericles.
By **Lucretia Taff**, *Sculptor and Author.*

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THE · STORY · OF · THE FRENCH REVOLUTION

By ALBERT BUSHNELL HART
Professor of Government, Harvard University

MENTOR

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By A. F. Callet

MARIE ANTOINETTE
AND HER CHILDREN

By Vigée Lebrun

THE OATH OF THE JEU
DE PAUME

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MARIE
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IN PRISON

By Charles Louis Muller



From the portrait by
Vigée Lebrun, in the
gallery at Versailles

THE MENTOR · DEPARTMENT OF HISTORY · NOV. 2, 1914

PEOPLE love to date events from some great catastrophe,—“The year after the levees broke on the Mississippi,” “Not long after the Johnstown flood,” “Just before the San Francisco earthquake.” In like manner mankind notes a succession of great events which are milestones in history,—“The Fall of the Roman Empire,” “The Norman Conquest of England,” “The Discovery of America,” “The American Revolution.”

Of all these startling events none is more deeply impressed upon European and American nations than the French Revolution. It burst forth like an exploding gas well; it shook to pieces one of the proudest kingdoms on earth; it set up the first large European republic since the time of Rome; it penetrated and terrified all Europe. Never from that time to this has the politics, history, or government of the world gone back to its old course.

When a big fire bursts out, and hose pipes and fire engines prove helpless, it is natural to think that the whole thing has just begun, and that if Mrs. O’Leary’s cow had not kicked over the lantern in 1871, Chicago would still be the old, majestic, five-story city. So it was in the French

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Revolution. It seemed a whirlwind blowing up out of a clear sky: nobody expected it, nobody understood it, nobody foresaw its results; and then and since misguided people have supposed that if the monarchy had shown more grit and had called out more troops, the Revolution would have been subdued before it got started. Only of late years, as people have got away from the passions of the time, does it clearly appear that the causes of the Revolution had been accumulating for two centuries, and that it was as certain to occur as the fall of an icicle. The longer people waited, the bigger it grew, and the more certain it was to make a smash when it finally got loose.



LOUIS XIV, KING OF FRANCE

Louis XIV was born in 1638, and died in 1715, after the longest recorded reign in European history. Though he was sometimes called the "Sun King," he left France a heritage of debt which helped bring on the Revolution

The Revolution goes back to the Ancien Régime,—“the old system”; that is, the government, social life, and business methods of eighteenth century France. In many ways the Revolution was a natural reaction against the form of government set up by Louis XIV (“Le Grand Monarque”) a hundred years earlier. He it was who instilled into the French people the destructive notion that the king is absolute. He broke down most of the provincial assemblies, and other life-giving local governmental bodies; he weakened his country by unprofitable wars, so that when the trial of strength came with England it lost both India and America. He tied the government up with cumbrous and helpless ways of doing its business.

But if Louis XIV had been a George Washington, he could not have prevented the Revolution; for its real cause was that France grew while the government was petrified. As someone has put it, France was like a

youth who has grown up inside a suit of armor till he is so big that he can neither get it off nor live in it. France was the most advanced country in the world,—prosperous, abounding in manufactures, in cities, in wealth, in intelligence. Travelers of the time draw a dark picture of the condition

THE STORY OF THE FRENCH REVOLUTION



From the painting by G. Cain

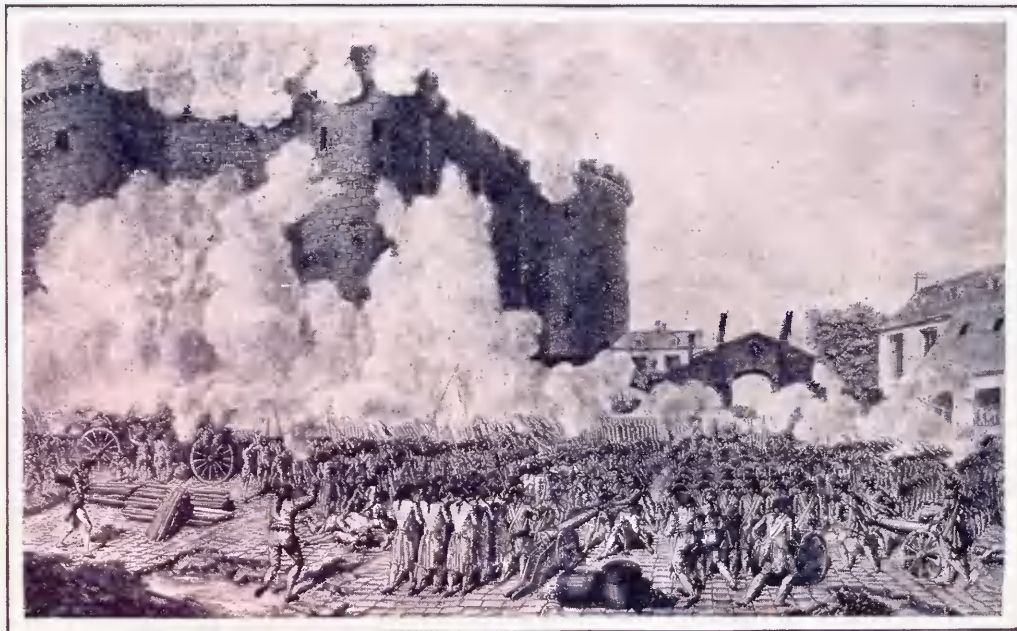
MARIE ANTOINETTE LED TO EXECUTION

The queen was guillotined on October 16, 1793

of the peasants; but a third of the peasants then owned their own lands, and the life of the educated people was far in advance of that of England at the same period. The trouble was that all that vitality of thought and life, all the people who wrote the books and the songs, who aroused the heart of the nation, had to submit to the control of a weak government and stupid officials.

The French Revolution was hastened by the American Revolution. No wonder Queen Marie Antoinette, when she was captured in her frantic attempt to escape in 1792, bitterly said of Lafayette, "He has in his head only his United States and the American republic. He will see what a French republic is!" Tom Paine, the most lively pamphlet writer of the Revolution, sat in the French Convention. That body even went so far at one time as to try to imitate New England town meetings. Brissot, leader of the Girondists (ji-ron'-dists), had been in America. Lafayette had been a general in the Continental army. The success of the American republic gave point to ideas of equality and self government upon which the intellectual men of France were already alert. If any one individual can be said to have set fire to the French people, it is that peaceful and humorous spirit, Benjamin Franklin, who taught the French that an American Re-

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THE FALL OF THE BASTILLE

The prison called the Bastille was attacked by the Revolutionists on July 14, 1789. After De Launey, the governor, had surrendered, he and several of his men were butchered by the mob

publican could be a good writer, a scientific discoverer, and a brilliant wit. The first great date in the French Revolution is May 5, 1789, when for the first time in a hundred and seventy years the States General was summoned. The story is that some critic kept calling for a "state of the accounts," and that a minister replied, "Very well, give them a state general." At any rate, when the twelve hundred representatives of the three estates—nobles, clergy, and commons or "third estate"—came together at Versailles they quickly proved far superior in power to the good-natured but weak king Louis XVI, to his far superior wife Marie Antoinette, and to the unpopular ministers.

The States General declined to be simply a thing for pulling the government out of its troubles, and asserted the right to aid in reforming the nation. All over the kingdom people drew up "cahiers" (pronounced "ka-yaze"; notebooks of grievances and needs). Hundreds of members brought new propositions with them. Almost at the beginning arose the critical question whether the nobles and the clergy, each of which represented perhaps a fiftieth of the individuals in France, should have a veto on the third estate, which represented the other forty-eight fiftieths. On the momentous day, June 20, 1789, the third estate, against the will of the king, met by itself in the tennis court at Versailles, which still stands as a national monument, and by solemn, mutual oath those commoners bound

THE STORY OF THE FRENCH REVOLUTION

themselves not to be dissolved till they had made a new constitution. As the king, nobles, clergy, and third estate were trying to come to an understanding civil war broke out. It was not the first time that the French people had risen against their lord the king; but it was the first time that the mob in Paris had its way. In the midst of the city rose a gloomy fortress, the Bastille, which at the moment held only a half-dozen unimportant prisoners; but to the Parisians it was the emblem of despotic power. For centuries people had from time to time been sent to the Bastille without charge of crime and without trial. Some of them were simply scapegraces, whose friends got a royal order to put them away from bad friends and extravagant habits. Some, like Dr. Monette in Dickens' "Tale of Two Cities," were sent there for no other crime but giving offense to some powerful nobleman. To destroy the Bastille was to assert freedom from a hated kind of government. The castle, which had but a slender garrison, at last yielded, and was torn stone from stone by the furious people.

The outbreak in Paris was a signal for the provinces, where scores of castles were besieged, burned, and destroyed by the peasants, partly because they had been seats of tyranny, and partly because they contained mortgages and other evidences of loans to the peasants, who thought they had as good a right to their land as any lord. The whole kingdom was in commotion, and certain canny nobles, particularly the king's brother, thought it prudent to make visits to other parts of Europe. These were the first "emigrants," who finally came to be looked upon by the French patriots much as the American patriots looked upon the Loyalists.

On August 4 came another landmark in the Revolution,—the unanimous surrender by the nobles of all their special privileges, such as the sole right to certain offices; to serve in the army; and to require from the peasants on their estates the giving of personal services, including in some cases the flogging of the ponds at night, so that the croaking of the



GABRIEL HONORÉ RIQUETTI, COMTE DE
MIRABEAU

He was born in 1749, and became one of the most brilliant French statesmen. He died in 1791

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frogs might not disturb the slumbers of their noble masters. Nothing had been so exasperating to the people of France as these feudal privileges, and the setting up of the nobles as a kind of demigods who were subject to different courts and different penalties from the common people.

Here, therefore, the Revolution might have rested; at least till the States General, which was now transformed into the National Assembly, could prepare a new constitution. For a peaceful result the great leader Mirabeau was working with all his might. His is the most majestic figure in the Revolution. A noble by birth, he came to the States General as an elected member of the third estate. A spendthrift and high liver, he set himself to reform the finances of the court. A democrat by nature, he worked with all his might to save the monarchy, because he believed that a genuinely popular government could include a king.

These efforts were thrown into confusion by the women of Paris, who on October 5 trudged ten miles to Versailles, where the court usually lived in the enormous palace erected by Louis XIV, and compelled the king and queen and royal family to come back to Paris and take up their abode in the Tuileries, where they could be under the eye of the patriots.

This was the fatal step in the Revolution; for the Assembly also came to Paris, and thenceforward was more influenced by the population of the city than by all the voters outside. Nine months later a constitution was finally adopted and accepted by the king. Instead of following the American plan of a federal union of states which retained large powers of government, the new constitution broke up the provincial boundaries and created eighty-three departments; and the result was that whoever could get control of the central government in Paris could make himself a Louis XIV—for there were no centers of resistance left in the country.

Mirabeau died untimely, and a new political authority grew up in unofficial clubs, of which the best known is the Jacobin Club, in which one Robespierre became the leading figure.

In June, 1791, the royal family made a desperate effort to escape from what was becoming a kind of imprisonment. With the



THE ATTACK ON THE TUILERIES

The royal palace was attacked by the Revolutionists on August 10, 1792

THE STORY OF THE FRENCH REVOLUTION



From the painting by Bertaux, in the gallery at Versailles

THE CAPTURE OF THE TUILERIES

When the Revolutionists first began their attack Louis XVI fled from the royal palace. Only the Swiss Guards stood firm. They finally surrendered at the order of the king; but many of them were murdered in cold blood the next day

aid of devoted subjects, who risked their lives for their king, they got a few hours' start, and in two ponderous carriages the party made its way to a point where friendly troops were expected to meet it, and to escort it to the frontier. Who can imagine the fearful suspense of those long two days, where every official seemed to their excited imaginations a spy, and every town a trap? There was no telegraph to catch them, and they were almost in safety when an obstinately democratic official recognized their features, jumped at the easy conclusion that they were fugitives, and at Varennes they were turned back as prisoners of the state.

From day to day the Parisian mob gained power over the Assembly, and that meant power over France. They attacked the palace, and cut to pieces the king's Swiss Guards; for whom, years after, was erected the superb stone monument, the "Wounded Lion," at Lucerne. Innocent and helpless prisoners were dragged out of the jails of Paris, and killed in order to terrify the Royalists throughout the country. France was declared a republic, and for three years its only governing body was the National Convention, which was ruled by a succession of leaders,—Brissot (bree-so'), Danton, Robespierre,—with the power

THE STORY OF THE FRENCH REVOLUTION



From the painting by Tellier, in the gallery at Versailles

BOISSY d'ANGLAS SALUTING THE HEAD OF FERAUD

On May 20, 1795, when Boissy d'Anglas, (the French statesman, the name pronounced Bwossee d'Anglah), was presiding in the convention, rioters invaded the hall. When the head of the deputy, Jean Féraud, was presented to him on the end of a pike, he saluted it quietly and impassively, and waited until the crowd withdrew

of the Parisian mob rising ever higher. The king and queen were executed, and France thus made an enemy of every royal house in Europe.

Now came "The Terror," which is so fearful and so dramatic that to many people it has seemed all there was of the French Revolution. The Convention became the creature of the Commune, or local government of Paris; and that was controlled by a small committee. The Convention turned cannibal and began to destroy its own members. First the leaders of the Girondist, or moderate party, were sent to the guillotine; then Danton, who had been responsible for the September massacres, made his death speech while Robespierre and his friends condemned him. The country, or rather the small number of irresponsible people who controlled the government, was crazed with blood. Hundreds of people, many of them as innocent as babes, were guillotined at Paris and in the provinces. The great achievements of the States General and of the Assembly were forgotten. France had executed King Louis, only to be ruled by King Mob! The excesses of the French Revolution have made a fearful impression

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upon the world; not so much because of the innocent blood that was spilt, as because it was accepted through Europe that democracy must always lead to anarchy. In reality most of France was as terrified and shocked as the rest of Europe; but the Terror seemed as firmly rooted as the Tweed Ring in its time, and Robespierre might well have asked, as Boss Tweed did, "What are you going to do about it?"

Fortunately such a hysterical government could get on at all only by finding new victims; and when Robespierre's enemies got control of the Commune he was sent to the guillotine in his turn.

The government passed into the hands of more moderate men; riots and attacks upon the Convention were put down by military force. In October, 1795, a young artillery officer named Napoleon Bonaparte distinguished himself by breaking up a royalist rising in Paris, and after that a more settled government was established, and the fury of the French Revolution was over. The effect of the French Revolution was only beginning; for the Republican troops, inspired with marvelous enthusiasm,



From the painting by François Flameng

THE ROLL CALL OF THE GIRONDISTS TO EXECUTION

The Girondists, though revolutionary, were less radical than the Jacobins. Although outnumbered in the convention, the Jacobins were victorious, and on October 31, 1793, twenty-one Girondist deputies were led from the prison of the Conciergerie in Paris and beheaded

THE STORY OF THE FRENCH REVOLUTION



From the painting by J. Jabannot

THE TRIUMPH OF MARAT

Jean Paul Marat was born in 1744, and was murdered by Charlotte Corday in 1793. He opposed the Girondists, and their fall in 1793 was his triumph

tween the nobles and the people had disappeared forever; every Frenchman was subject to the same law. In the second place, the conception of the share of the people in their government was so deeply lodged that every government of France since that time has admitted it. In the third place, the glorious idea of a French republic could not be extinguished. Three times the French tried it, and the last attempt, in 1871, was successful. Beyond that the principles of the French Revolution made their way through Europe, and have helped to transform Germany, Italy, Austria, and England into governments in which the popular will has expression. With all its excesses, the French Revolution marks one of the high tides of enthusiastic belief in the right of a people to govern themselves. The centralized republic of France and the

drove back the invaders who attempted to restore the monarchy, then pushed beyond the boundaries, into Holland, Germany, Switzerland, and Italy. The young Bonaparte became the greatest conqueror of his time, and, in 1804, made himself emperor.

When ten years later he was deposed, and the brother of Louis XVI became king, the permanent results of the Revolution were seen. In the first place, the old distinction be-



THE MURDER OF MARAT

Charlotte Corday was born in 1768. She murdered Marat in the hope that his death would end the Reign of Terror. She was executed for her crime on July 17, 1793

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federal republic of the United States have been sister influences in behalf of freedom and the government of the people.

"What," exclaimed Carlyle, "is this thing called Revolution, which, like an Angel of Death, hangs over France, fusillading, fighting, gun-boring, tanning human skins? Revolution is but so many Alphabetic Letters; a thing nowhere to be laid hands on, to be clapt under lock and key: Where is it?

What is it? It is the madness that dwells in the hearts of men. In this man it is, and in that man; as a rage or as a terror, it is in all men. Invisible, impalpable; and yet no black Azrael, with wings spread over half a continent, with sword sweeping from sea to sea, could be a truer Reality."



THE MARSEILLAISE

Rouget de Lisle wrote the *Marseillaise*, and so popular did it immediately become that several hundred sturdy Revolutionists marched from Marseilles into Paris to its strains. In this way the song received its name

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By Charles Dickens.



THE MENTOR READING CIRCLE



The day of the fall of the Bastille, July 14, 1789, was a dull one for King Louis. As he wrote in his diary, "nothing" had taken place. No quail had been shot, no deer killed in the forest. The day had bored him and he was tired. When the Duke of Liancourt sought his Majesty out that night and told him of all that had taken place, of the insurrection and the downfall of the Bastille, the startled king exclaimed: "Why, that is a revolt." "No, Sire," answered Liancourt, "it is a *revolution*." And so indeed it was, and more than that. It was the beginning of a new chapter in the history of national government.

Thomas Watson points this out effectively in his "Story of France."

★ ★ ★

"The fall of the Bastille was one of the decisive events of history. During the siege less than 100 men were killed on the side of the patriots, and only one on the side of the garrison. But the results were greater than those which follow battles where the slain are numbered by the tens of thousands. The Bastille was the chief State prison and citadel of the old régime. To hold Paris, to suppress mob violence in Paris, to maintain triumphantly the king's authority over Paris, were objects which the Bastille was believed to be easily capable of answering. That a disorderly rabble, equipped with pikes, swords, muskets, and drums, could ever storm the Bastille and take it seemed incredible. With the right sort of men inside of it to defend it, it would have been incredible. Louis had numbers of the right sort of men, but they were never in



PLACE DE LA BASTILLE, PARIS

Here stood the Bastille, the terrible prison, which was destroyed by the mob of Paris on July 14, 1789. In the center rises the "Column of July," built to commemorate the heroes of the Revolution of 1830

the right place at the right time.

★ ★ ★

"Symbol of the feudal tyranny, fortress and prison of the old order, the Bastille's fall seemed to the world the fall of the monarchy. It was a revelation of the strength of the people. Patriots hailed it in all lands as the beginning of a new era. Lafayette sent one of the keys to Washington—a patriot's tribute to a patriot." (That key may be seen in the hall of the Washington house at Mount Vernon).

★ ★ ★

The Duke of Dorset, English Ambassador, in his official dispatch announces the accomplishment of the greatest revolution in history, and declares France is a free country from that moment. "The news was received with transports of delight by patriots in Germany, Switzerland, in England, and in America. Even in Russia, Ségur declared that people of all nations rushed into each other's arms in the streets of St. Petersburg and congratulated each other on the fall of the Bastille. Russian ladies set lights in their windows in honor of the event. Danish fathers wept as they explained to their sons what it all meant.

★ ★ ★

"Cold, cold are the ashes of all this noble enthusiasm now; burnt out were the fires long ago: but the world had never known so general a feeling as then existed among all peoples that the day of human freedom had dawned, and that the fall of the Bastille had sounded the knell of all feudalism, all governmental oppressions."

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Mr. Mumford is qualified as few are to write on this subject. He has traveled for years in the pursuit of the study of rugs, and he is the author of a standard work on the subject. He writes, moreover, in an easy, entertaining, and informing way. The pictures, some of which are in full colors, contribute great value, interest and beauty to the article.

By J. K. MUMFORD, Author and Expert on Oriental Rugs

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By Belmore Browne, Explorer, Author and Artist.

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RUGS AND RUG
MAKING

DEPARTMENT OF
FINE ARTS

Serial Number 71

FIFTEEN CENTS A COPY

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RUGS AND RUG MAKING

By JOHN KIMBERLY MUMFORD

Author and Expert on Oriental Rugs

THE
MENTOR

DEPARTMENT
OF
FINE ARTS

NOVEMBER 16,
1914



PLATE No. 6. KAZAK RUG

Very heavy pile. The main figures doubtless derived from the tarantula, and the same insect idea, typifying regeneration and eternity, is found in the outer border

MENTOR PLATES

PERSIAN CARPET OF
THE SIXTEENTH
CENTURY

PERSIAN CARPET OF
THE SIXTEENTH
CENTURY

POLISH CARPET OF
THE SIXTEENTH
CENTURY

OLD PERSIAN CARPET
WITH SILVER ORNA-
MENTATION

OLD RUG OF
KURDISTAN

PERSIAN CARPET OF
THE SIXTEENTH
CENTURY



AN art which involves so many races, so many religions, so many migrations, great and small, and which has been practised in marvelous perfection for more ages than we can hope to have clear records of, is difficult to condense into a single article.

In view of this difficulty, the rugs of China will not be touched upon here. While technically akin to those of the rest of Asia, they are so different in artistic conception and in color theory that they would seem to merit separate consideration.

But even without them the field is sufficiently wide. The East has been weaving carpets ever since it has been the East, and has handed down the textures and designs to Europe and America, which now, with the aid of amazing machinery, are simulating well nigh all the fabrics of Asia. Within the last few years I have definitely traced the so-called oriental textures and patterns to an age so remote from our own, and a land so far from Asia, that the Persian masterpieces of the fourteenth and fifteenth centuries seem almost like the creations of yesterday. Such a history cannot but intensify one's reverence toward the weaver's craft and the realization of man's littleness.

We are still bound, however, to look upon the Orient as the home and the source of the rug-making art as we now know it, and for present

purposes the Orient may be held to comprise Asia Minor, Persia, the Caucasus, Turkestan, Afghanistan, and parts of India; although some rugs of an inferior sort are still made in European Turkey,—the islands of the Ægean, and the Mediterranean coast of Africa.

RUG MAKING COMMERCIALIZED

At the present time rug weaving in the Orient countries is undergoing a drastic change, which, while its approach has been gradual, will in the end spell ruin to the art which has busied the fingers of Eastern peoples for so many changeful centuries.

The supply of oldtime rugs, which it was thought would never be

exhausted, has now come to an end, and the weaving, having become almost wholly a commercial occupation, which it was not in olden days, has largely fallen into the control of corporate interests. Within a very few years rug weaving will have become as much a commercial operation as the manufacture of steel or the dispensation of tobacco.

It is necessary to emphasize sharply the difference between antique and modern products. Attention must also be called to the distinction between the palace fabrics of divers times and countries on the one hand, and the tribal or popular rugs, no matter how well made, on the other.

Much explanation on this score may be saved if the reader will remember that the color plates in this issue of *The Mentor* present in a general way examples of the higher school, woven under the patronage of royalty or the nobles, while the black-and-white reproductions are in the main tribal weaves made for practical use, the designs of which have been handed down from generation to generation. It is worthy of note that extremely few of the so-called "museum" rugs have in these latter days come out of Asia itself. There are rug dealers in Persia who have never seen a sixteenth century Ispahan. Nearly all the rugs of the higher type now comprised in the great collections have been found in the palaces, châteaux, and monasteries of



PLATE No. 1. OLD MINA KHANI RUG

A typical work of mountaineers of the Zagros in Kurdistan. The design named after a Kurdish ruler of long ago. Mina Khani has found its way into all parts of Asia. White ground. Very rare

southern and eastern Europe,—silent witnesses to the avidity with which the more opulent of Europeans, even in that early day, gathered the art products of the East.

DECLINE OF ART OF RUG MAKING

From the sixteenth century, when all eastern art, particularly that of Persia, reached its climax of development, down to the present there has been a steady decline, more manifest perhaps in the high school weavings than in those of the tribal type, and during the last

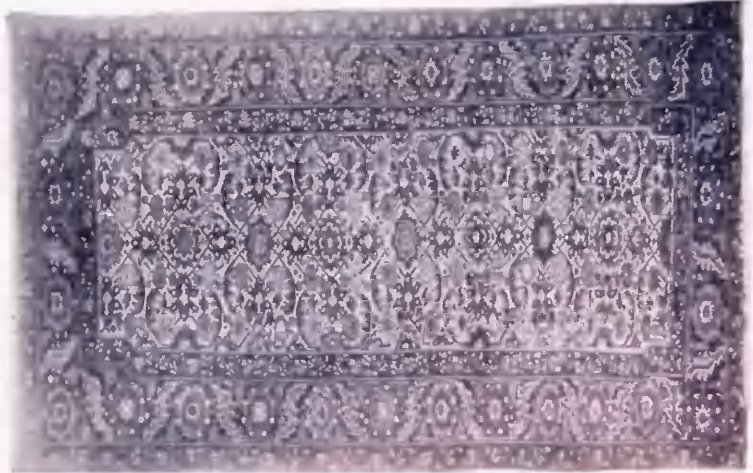


PLATE No. 2. OLD DJUSHAGHAN RUG

Some of the finest Persian weaving has always been done in Djushaghan province. The output has never been large. This is the only small example Mr. Mumford has ever seen with white ground

twenty years, since weaving assumed a commercial aspect, the deterioration has been more rapid and widespread.

To be sure the processes are unchanged. All weaving is still done by hand. In all mechanical points the Asiatic loom is almost identical with that still in use by the Navajo Indians; though all the blankets of the Navajo have the flat instead of the piled texture. There is some small difference in the looms used in different parts of the Orient, as there is in the methods of tying the piled knots on the warp and of running the weft or binder across after each row of knots; but the results in all are similar. Without having watched the process it is hard to appreciate the unspeakable patience of these weaving people, repeating the same processes, knot after knot, until the brain—if it were the brain of an Occidental—would grow dizzy and collapse. In one rug I have estimated 92,000,000 knots.

For the making of large carpets, which are now turned out in huge sizes, very large looms must be maintained, and where there are two or three hundred of these in one caravansary, with a "boss weaver" and from four to twenty boys at work on each, with the "boss weaver" himself only a boy, singing the pattern, the murmur of sound is indescribable.

In the East today everybody is weaving. They weave in the big looms all day, subsisting chiefly on sheet bread and bad water, and at night in their homes go on weaving, in the effort to piece out scanty incomes. The weaving process, as I have said, has not changed in thousands of years. What has died is the ambition, the personal inspiration which lent a touch of individuality to the rugs of former times, and now imparts astonishing pecuniary value to pieces which would once have been counted



PLATE No. 3. OLD HAMADAN RUG
An excellent example. Thick and heavy. Largely composed of camel's hair

ing to old Arabic writers, were adorned with jewels, and woven, in part at least, of gold and silver thread. The survival of these technical systems is found in the *khilims* and *djijims* of today, and their lineal descendants are beyond question the Hispano-Moresque arrases of fourteenth and fifteenth century Cordova, and all the tapestries, from the Coptic products of Egypt to the masterpieces of Italy, France, and the Low Countries.

The upright pile or nap now so familiar, which makes of the rug's surface a veritable "mosaic in wool," is attributed to the Turkoman, who, it is said, needing warmer fabrics for comfort in the bitter cold of the steppes, devised the wool knot on a tight-stretched warp, to simulate as nearly as possible the pelt of an animal. But, while admitting that the Turkoman imparted the pile method to Persia, and thus became the ostensible parent of all the most splendid rug making of Asia, I must now

commonplace. The decadence of rug design has been accompanied by a steady loss of skill in dyeing. A learned student has said that history reveals no such instance of the secrets of an art being lost, even when it was in continual practice and use.

It is not mere age and raggedness that make a rug valuable or rare. Age can only add to the likelihood that it is a good rug, since in olden times the wool was very carefully selected and the rugs were woven studiously and for private use or gifts, and not as now under the pressure of trade demand.

ORIGIN OF METHODS OF RUG MAKING

There is every reason to believe that the earliest Asiatic fabrics—down, say, to the beginning of the Christian era—were woven in flat stitch, with or without embroidery. Many of these, accord-



PLATE No. 4. SEVENTEENTH CENTURY PERSIAN RUG

A superb heavy fabric, made in the Southwest. Design of a high order. It has been splendidly restored

reject the Turkoman hypothesis, since I have seen fabrics woven in precisely the same method of warp, weft, and pile disinterred from the tombs of lost races which reached their zenith 10,000 years ago.

Taking the Turkoman theory as a point of departure is nevertheless as good a way as any of arriving at a broad, general understanding of the rug designs of the East. The Russian Bogoliuboff, evidently a conscientious searcher and teller, declares that Turkoman genealogies run back for 6,000 years, to a time when the Tekkes and other tribes now living in the stretches just north of the Persian border were domiciled around Lake Baikal, and that their rug designs, now known as Tekke, Bokhara, Beshir, Khiva, etc., were even then fully perfected, and in every respect as we find them in the weavings of today. Of the truth of this there is small doubt. The general character of this whole class of designs may be got by a glance at the halftone plate No. 9. There is, of course, considerable diversity in the different weaving sections of Turkestan, as of all other countries, caused by conquest, intermarriage, or tribal proximity to other peoples; but the clarity of drawing, the rectilinear treatment, the rigidity of symbols, and the mathematical accuracy of workmanship are common to them all. Where outside patterns have been adopted, whether from the vagrant tribes of Kurds and Arabs along the border, from the flower-loving Persians or the suave Chinese, all have been remodeled to the Turkoman angularity and all brought into the Turkoman color scheme, with its dominant reds and its secondary and tertiary blues, greens, and yellows.



PLATE No. 5. OLD KULAH RUG

One of the highest class of Turkish fabrics. Predominant yellows and blues in this class, together with designs of some of the narrow borders, show the tribe to have been originally from eastern China



PLATE No. 7. BALUCHISTAN RUG

Good old example, now rare, though the modern output is large. The minute pattern is largely lost on account of the extremely dark colors employed. The ornate web on the ends is a distinguishing mark

INFLUENCE OF TURKOMAN DESIGN

Starting from the theater of early Turanian life in Middle Asia, it is quite possible not only to trace in the rugs of the several great weaving countries the influence of so-called Turkoman design, and by it the movements of the Turkoman race elements, but to discern also the boundaries of that influence and to read, in the patterns that appear in each, a record more or less plain of the character and artistic tendency of all weaving races.

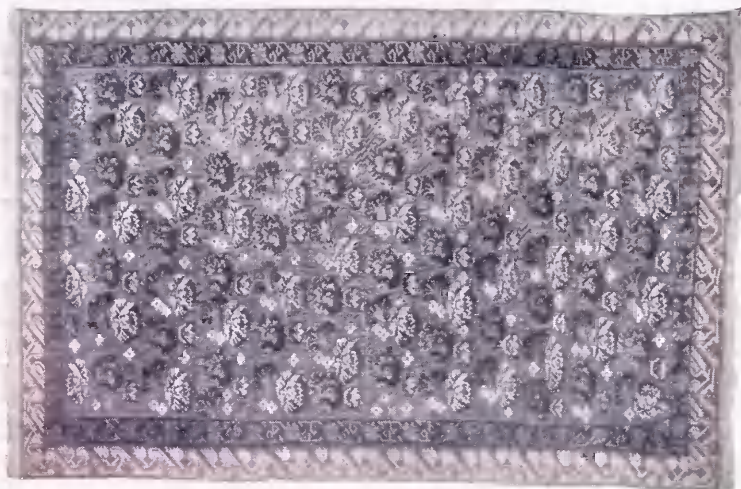


PLATE No. 8. OLD LESGHI RUG

Shows the Kirman rose pattern. The treatment, including outer border, is the same as that of the flat stitch Soumak, or Cashmere rugs, though this is a heavy-piled fabric



PLATE No. 9. TEKKE OR BOKHARA RUG

One of the best type of Turkomans. This is a small rug, but of exquisitely fine texture and exemplary color. Good examples are now scarce. Most of those found are moderns, treated with chemicals to give the appearance of age

To the east of this center the hard Turkoman octagons are traceable, through Bokhara, Samarkand, Kashgar, Yarkand, losing strength gradually until they are lost in the circular floral medallions of the Chinese.

To the south the same sharp-angled latch hooks have made their way into Baluchistan, where nine-tenths of the rugs are of distinctly Kalmuck or Kirghiz character. The colorings of the Baluchistans also are quite in conformity with Turkoman standards (see half-tone plate No. 7); Baluchistan having been, however, a stopping place for all sorts of people, including colonies of Greeks who came in the train of Alexander the Great, the remaining tenth of the rugs is a hodgepodge of designs from all parts of Asia; but the Turkoman coloring is more or less persistent, the reds being a little more somber and the

quantity of blue increased. In parts of Afghanistan the large octagons are still in evidence among the ruder tribes; but on the western border, where once the Persian held sway, the rugs are Persian in every essential point and character, and indeed Herat, which was for a brief space a Persian capital, has been the center of some of the most perfect weaving. Professor Martin, in his monumental work on oriental carpets, maintains that the so-called Ispahans were one and all made in Herat; a conclusion with which I am not entirely in accord.

Along the spinelike barrier of mountains which separates Turkestan from Persia there are tribes of rough Kurds and rougher Arabs, whom the Persian shahs, in centuries gone by, transplanted from the fastnesses of the southwestern Zagros and Bakhtiyari, to serve as a buffer against the incursions into Persia of the man-stealing Turkoman. All these people brought their rug designs with them; but in the course of time all have been converted to Turkoman color and treatment, and only the discerning student can find in the carpetings precise testimony as to where these alien tribes were swallowed up into Turkoman population.

The rug fashion of the steppes prevails as far west as the Caspian Sea. The rugs of the Yomuds, living on the marshy coasts and in the delta of the Giurgen River, are purely Turkoman in design; but the blood hues of the Middle District have been exchanged in many of the Yomud fabrics for a rich plum color, and the borders display a new note in coloring.

THE RUGS OF THE CAUCASUS

On crossing the Caspian into the turbulent and troublous Caucasus the change becomes complete. In this narrow neck there were numbered at one time forty distinct races, each speaking a distinct tongue. It would seem as if here were the original Babel. And each one of these peoples had its own fashions in rugs. Most of them retained the rectilinear patterns of Turkestan, but in different arrangements and values, and combined with a multitude of old religious symbols, the exact meaning of which is now lost. The red of Turkestan is abandoned in the Caucasus. The range of color is far wider, and leans more toward that in vogue in Persia. The Daghestans (No. 10), Kazaks (No. 6), and Derbends are mostly sharp

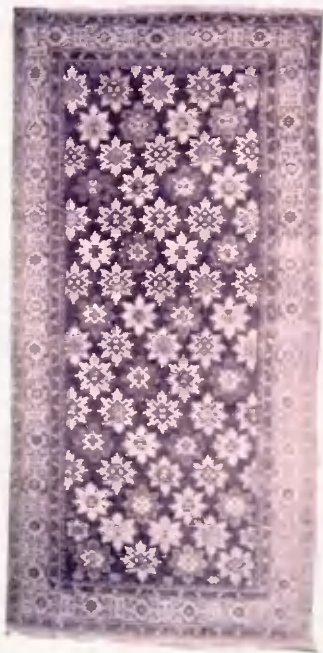


PLATE No. 10. OLD DAGHESTAN RUG

So called for various textile reasons. It represents, however, the mixture of patterns prevailing in the Caucasus. The border is more typical of the Shirvan in pattern, and one small stripe is related to the Tzitzil

and rectilinear in design. The Kabestans, Tzitzis or Tchechen, the Lesghian, and the Kuba rugs, as well as those of Karabagh in the Transcaucasus, or southern part, have adopted many features of design from the Persians, who up to the time of Nadir Shah ruled as far as the Volga. This shah carried to an extreme the custom of some of his predecessors of transplanting colonies from one part of his domain to another, in order to improve the population. He moved one tribe, the Kashgai, from the rough Caucasus to the southern province of Farsistan, and a Kirman colony from South Persia back to the Caucasus. The result is seen in the rug designs of these districts. Black and white plate No. 8 represents a very



PLATE No. 12. OLD RUG OF ASIA MINOR

A puzzling rug, but it contains certain elements relating to the ancient "dragon rugs." The S form in the border is a version of the ancient "Sun line," oldest symbol of deity. It is found in numberless rugs

fine Lesghian rug of the Caucasus, in which, converted to stiffness by the northern taste, the old rose

pattern of Kerman is shown. The Caucasian rugs are well made and durable, some of them, particularly the Kabestan and Kuba pieces and some of the older Daghestans and Kazaks. The Tzitzis, which were among the finest and most thoroughgoing of all Caucasian products, are now exceedingly scarce. For some reason they never met with popular favor, and the weavers turned to the making of cheap rugs of the more common Shirvan types for market.



PLATE No. 11. MODERN SARUK RUG

Typical of the fabrics which are now being manufactured by thousands in parts of Persia. Well made, handsome, but set in design

PERSIAN RUGS

Proceeding south, Persia presents a variety of colorings and designs so great that even enumeration of many of them is impossible within such narrow limits. In the North there is a general tendency toward rectilinear design, and many of the rugs in Azerbaijan provinces



PLATE No. 13. OLD YURUK RUG

An admirable example. The quality of red used, as well as the octagons, latch hooks, and the square shape of the rug, tells plainly that the prototype of this rug came from Turkestan

rugs, and not the modern contract stuff, which is largely designed in New York—tend to become softer, more floral, and more ornate in every way. The Persian rugs are woven in the same knot as the Turkoman. It is much finer than the more easily tied Turkish knot, in which the Caucasian and Asia Minor fabrics are made.

The rug output of Persia has been enormous, and is still so. The old rugs are gone; but the contract looms in Tabriz, Meshed, Hamadan, Kirman, are turning out millions of dollars' worth annually for occidental markets, and the Russian takes a duty when they pass through his domains on their way to the sea.

THE RUGS OF ASIA MINOR

In the rugs of Asia Minor we find singular variety in point of design and of coloring. There is the same evidence of racial mixture; but on the whole there is a heaviness and harshness about much of the native Turkish product which distinguishes most of them instantly from the Persian. The boldness, the

adjoining the Caucasus are with difficulty distinguished from the Karabaghs. As one goes farther south there is increasing variance in character, seemingly without rime or reason. These differences are in the main due to race changes which took place in the remote past, and where many unrelated patterns are combined in one rug they may be a sign of race mixture or of invasion, or merely the fruit of some plagiarism of long ago.

The rugs of Feraghan (No. 17), Sarawan (Saraband; No. 14), Djushaghan (No. 2), and Kirman provinces have more or less tenacity of design and coloring. Hamadan (No. 3) is known chiefly for the prevalence of camel's hair in soft fawn shades. Everywhere is the confusing influence of the Kurd, who is a great weaver and a pattern stealer of vast versatility. As one goes on south the rugs—that is to say, the old native



PLATE No. 14. SARABAND RUG

The name is a corruption of Sarawan, the Persian province in which these famous rugs are made. Once more than plentiful, the real Mir Saraband have now become rare and costly. The ground colors are red, blue, or white. White ones are the rarest. The main border here is not quite typical

strength, the esthetic poverty, of the people—or perhaps lack of sentiment is a better phrase—are written plainly. Turkey has turned out some of the worst rugs in the world. And yet at certain points—notably in the old Ghiordes prayer rugs (No. 15)—the Turkish weaving rises to a sublime height of refinement. In this very item, however, the eloquence of the rug as a medium for expression is confirmed; for the finest



PLATE No. 15. OLD GHIORDES PRAYER RUG

A thoroughly representative example of the finest Asia Minor variety. Grounds of white, pale blue, green, or brown are rare in Ghiordes

Ghiordes pieces show undeniable relationship with the old Saracenic rugs of Damascus, which, borrowing design and coloring from Persian sources, outdid even the most elaborate Persian fabrics in fineness of texture and literal accuracy of drawing.

In later centuries the Kulahs (No. 5) and Ladiks have been the Turkish rugs most nearly approaching the Ghiordes in refinement; but long ago, certainly in the twelfth and thirteenth centuries, there were woven in Armenia, at the eastern end of Asia Minor, what Marco Polo declared to be the “finest and most beautiful carpets in the world.” It was long ago believed that the Italian traveler had blundered in his notes; for the rugs now made in that section are rude and inept. Professor Martin finally identified a few beautiful old fabrics, which had tentatively been attributed to Kabestan in the Caucasus, as these very “dragon”

carpets, so called because of their eccentric, conventionalized animal forms. The few known “dragon” rugs at once attained large value, and are treasured now as among the rarest specimens in great museums and private collections. It is such discoveries as this that make rugs a fascinating study to the curious minded.

RUG MAKING IN INDIA

In India the rug-making art in its best phases is plainly of Persian or Mogul origin. In the finest Indian examples (undoubtedly the very best are the fragments collected by the late Benjamin Altman) there is all the opulence of the noblest Persian fabrics, and a textile quality without equal; but for the last hundred years, until it was rescued for commercial purposes by American and European firms, the weaving of India had sunk to a very low level. The India carpet of twenty years ago, made in the prisons, was the last word in ugliness and bad workmanship.

This is the smallest possible birds-eye view of a great art and a great industry. As an industry it involves the labor of millions of hands, the exchange of millions of dollars. As an art, though now decadent, it is one of the most beautiful and most interesting monuments of human skill and inspiration.

The sagacious and far-seeing collectors who twenty-five, fifteen, or even ten years ago began to gather the old rugs with care and discernment are now in possession of documents which it would be wholly impossible to replace or duplicate, and which have grown greatly in material value.

To undertake, in the present depleted field, the making of a noteworthy collection, even of fine tribal rugs, would be a large undertaking and involve an outlay of no small amount. As far as a collector picking up fine pieces here and there is concerned, the day of the antique rug is over.



PLATE No. 17. OLD FERAGHAN RUG
Feraghan has produced far more rugs than any other province in Persia, and some of the best ones. This piece is thoroughly typical of the older class. These are now scarce, but millions of rugs and carpets of all sorts are still produced there for market

SUPPLEMENTARY READING

ORIENTAL RUGS

By John Kimberly Mumford.

Charles Scribner's Sons, New York. An authoritative work with sixteen colored plates from selected rugs, and sixteen artotypes and photo-engravings.

THE YERKES COLLECTION OF ORIENTAL CARPETS

Text by John Kimberly Mumford.

The Knapp Co., Inc., New York. A valuable and profusely illustrated book, with plates made from water color drawings of the rugs.

ORIENTAL CARPETS

By Herbert Coxon.

London, 1884.

RUGS, ORIENTAL AND OCCIDENTAL.

By Rosa Belle Holt.

Chicago, 1901. Well illustrated with color plate reproductions of various types of rugs.

A HISTORY OF ORIENTAL CARPETS BEFORE 1800

By F. R. Martin.

Bernard Quaritch, London, 1906. This contains a series of excellent reproductions in colors of Oriental carpets.

ORIENTAL CARPETS

Austrian Commercial Museum, Vienna, 1892-1896. This contains a series of monographs by many well known authorities.

ANCIENT ORIENTAL CARPETS

Leipzig, 1906. A supplement to the above.

THE MENTOR READING COURSE

What is the precise meaning of the word "antique" as applied to rugs? That question has been asked many times, and Mr. Mumford has answered it in an interesting way in his book on Oriental rugs. "For the purpose of the collector," Mr. Mumford writes, "'antique' has been defined as a fabric which has not less than fifty years of actual age." He then adds that the number of such rugs that come to America are so small in proportion to the entire importation of fabrics offered for sale by the name of "antique" that rug dealers, for business purposes, count as "antique" all fabrics which in dyes, materials, patterns, and textures, are at all similar to the rugs of half a century back. The great demand that has grown up in the last twenty-five years has in many lines cleared the market of antiques, and has given rise to a reckless outpour of inferior stuff, such as can be thrown together in a minimum of time and sold for the lowest price.

★ ★ ★

As Mr. Mumford puts it, "working overtime, and with unlimited employment in view, the Oriental, happy that there has arisen such a call for his handiwork, does not dream how near is the demise of the goose which has laid him this golden egg. The great firms of Persia, on their part, have seen the handwriting on the wall, and the concern which controls the vast output of the looms at Sultanaabad has begun, by a reversion to the old painstaking, to restore the Feraghans, which once ranked among the best fabrics in Persia, but have of late years fallen to the job-lot level."

★ ★ ★

"But although the weaver's art has, under stress of temptation, become in a great measure an industry pure and simple, it should not be judged by any extreme example. Wisdom seems not to have waned so easily in all parts of the Orient, for there are rug-producing neighborhoods where the old standards of design and workmanship have been scrupulously upheld. . . . But even the best of modern products are forced to pay tribute to the infatuation of the West for

what is, or seems to be, of great age. The astute vendors of the East, and undoubtedly some in this country, take shrewd advantage of every blemish in a rug, and employ unnumbered tricks of chemical and other treatment, to add the appearance of age, and consequent value, to fabrics which left the looms perhaps not more than a year ago. It may be that your "antique" which you brought home yesterday in all the proud joy of ownership, has within its brief twelve-month of existence been made to undergo many processes. It may have been treated with lemon juice and oxalic acid, for example, to change its flaring reds into old shades, or with coffee to give it the yellow of years. Its luster may be born of glycerine. It may have been singed with hot irons. Its hues have perhaps been dulled by smoke. It may have been buried in the ground and then renovated, sandpapered back and front to give the thinness of old age, hammered and combed at the sides and ends, and on spots over its surface. There is no end to these devices, and not much cure for them."

★ ★ ★

Mr. Mumford suggests that it might be the wisest course for all save the richest buyers, to abandon the rather bootless search for a real antique and purchase rugs confessedly new, but which conform to the highest standards in their patterns and workmanship—what may, to identify them, be called *practical antiques*.

"The money paid for artificial age would secure the highest merits in a new fabric; the amount of service and genuine comfort derived would prove greater in the end, and as heirlooms—for they will outlive the buyer by generations—they would be dearer than if they had come into the family with what may accurately be called a 'doubtful past.'"

★ ★ ★

In any event, Mr. Mumford says it is well to recognize first as well as last the indisputable fact that you cannot now secure desirable Oriental rugs for a song, and that it is safe to rest assured generally that he who sells an Oriental rug very cheap is selling a *very cheap* Oriental rug as well.

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The next number of The Mentor, to appear on December 1, will contain six beautiful photogravures

ALASKA

One of the most important and interesting travel articles that The Mentor has offered. The writer, Mr. Belmore Browne, knows Alaska more thoroughly perhaps than any living writer and artist. He has for years been an explorer and hunter of big game in the far Northwest, and he is celebrated especially for having achieved the conquest of Mount McKinley together with Professor Herschel Parker.

By BELMORE BROWNE, Explorer, Author and Artist

NUMBERS TO FOLLOW

Dec. 15. CHARLES DICKENS

Charles Dickens was a novelist of the everyday man. Before his time it was generally considered necessary for a novelist to deal with rather exalted personages, but Dickens wrote of the average person and for the average person. It would be hard to find a more interesting and instructive article on this great novelist than the one by Mr. Mabie.

By Hamilton W. Mabie, Author and Editor.

Jan. 1, 1915. GRECIAN MASTERPIECES

Venus de Milo, The Disc Thrower, The Three Fates from the Parthenon Pediment, The Victory of Samothrace, Hermes with the Infant Dionysus, Pericles.

By Lorado Taft, Sculptor and Author.

Jan. 15. FATHERS OF THE CONSTITUTION

Professor Hart in his brilliant article on the "Fathers of the Constitution" shows us that our country chose well in the men that were selected to frame its laws. He brings before us intimately these men, thoughtful and courageous, who framed our Constitution.

By Albert Bushnell Hart, Professor of Government, Harvard University.

Feb. 1. MASTERS OF THE PIANO

The great winners of the concert appear before us in Mr. Finck's article as men as well as musicians. He knew nearly all of them personally, and many of them were his intimate friends. His appreciation of them, therefore, is more than that of a mere listener—it comes from an intelligent knowledge at first hand.

By Henry T. Finck, Author and Music Critic.

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Vol 2 No 20

THE MENTOR ALASKA

DEPARTMENT OF
TRAVEL

Serial No. 72

FIFTEEN CENTS A COPY

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Dog Team and "Nome" Sled

ALASKA

By BELMORE BROWNE

Explorer and Artist



THE MENTOR • DEPARTMENT OF TRAVEL
DECEMBER 1, 1914

MENTOR GRAVURES—YAKUTAT BAY • THE PARKER-BROWNE PARTY CLIMBING THE CENTRAL NORTHEAST RIDGE OF MOUNT MCKINLEY • A UNITED STATES MAIL TEAM CROSSING CROW CREEK PASS • A TEAM OF EIGHTEEN DOGS AT A ROADHOUSE • A PLACER GOLD MINE ON MOOSE CREEK • MOUNT MCKINLEY

IT has been the writer's good fortune to travel some of the long trails that crisscross our great northern possession. My first glimpse of Alaska was secured on one of the regulation tourist trips through Southeastern Alaska to Sitka and return. On my next visit I joined an expedition sent out by the American Museum of Natural History, and our explorations in search of big game animals led us across the Alaska Coast Range and northward toward the Yukon head waters. In the following year we completed our collection among the mountains of the Alaska Peninsula, the southern coast of Bering Sea, and the rugged ranges of the Kenai Peninsula. Then followed a second expedition into the coast range.

About this time Mt. McKinley was found to be the highest mountain in North America, and in company with Professor H. C. Parker of Columbia University I made three attacks on the great peak. The three expeditions occurred between 1906 and 1912, and in the off years I busied myself in prospecting for minerals, and in painting the mountains and wild life of Alaska. In my wanderings I lived the life of the Alaskan, red

and white, and the statements that follow are based, therefore, on what I saw with my own eyes during my life in the open.

The Russians made their first settlement in Alaska in 1761. Explorations in search of valuable furs led them to the sea-otter grounds of the Aleutian Islands, and thence eastward and southward along the Alaska coast. The Russian occupation lasted about one hundred years; but with the exception of a few Greek churches and indications of Russian blood among some of the Indian tribes no trace of the early pioneers is left.

THE VALUE OF ALASKA

In 1867 the United States bought Alaska from Russia for \$7,200,000, and Americans were agreed that the government was throwing the money away. Since then \$525,000,000 worth of produce has come from our northern possession, and personal fortunes exceeding the price of purchase have been accumulated. In area Alaska is more than four times the size of New



SALMON

This photograph was made in August, and shows a solid mass of salmon ascending "Fish Creek," near Ketchikan

England, and almost one-third the area of the United States east of the Mississippi.

One reason why Alaska is not better understood is that it went down on the map under one name; for in reality the "big land up yonder" possesses about as many different kinds of climate and geographic features as Newfoundland, Labrador, New Brunswick, Iceland, the North Pole, and—yes, Pennsylvania. The reasons for these differences



TOTEM POLES

The totems designate the families of the Indians living in the houses. The poles are painted with brilliant colors

in climate are first the Japan Current, and secondly the great mountain barriers that follow the coast from the southernmost boundary to the island of Attu. This huge stretch of coast is as long as the distance that separates New York and San Francisco, and lying in a great semicircle athwart the course of the Japan Current it absorbs the warmth of the current-born winds of the South Pacific.

THE COAST OF ALASKA

Even then, if the coast were low and flat, the winds would pass inland, and their influence would be distributed over a much larger area; but



CAPE ST. ELIAS

One of the most imposing headlands in Alaska. Formerly a famous sea-otter hunting ground. Yakutat Bay lies inside the capes, to the left of the picture



BROWN'S ROADHOUSE ON THE DELTA OF THE MATANUSKA RIVER

These houses are built at regular intervals on all the important Alaska trails. Food and shelter are supplied at a reasonable charge

Kenai Peninsula, Prince William Sound, and the Fairweather Range, heavy falls of snow take the place of rain. The unusual snowfall, which reaches as much as sixty feet in a season, accounts for the large number of

glaciers along the coast; but close to the beaches the effect of the snow is neutralized by the salt water. Thus we have already divided this long strip of coast into two parts,—the southern or rainy part, and the northern or snowy part.

INTERIOR ALASKA

Back from the coast lies the mountainous strip, and inside of this protecting wall we come to what Alaskans call the "Interior." The Interior is by far the largest part of Alaska, and is formed, roughly, by the valleys of the Yukon, the Tanana, the Kuskokwim, the great wilderness of mountains and tundra that lies between the Yukon and the Arctic Ocean. Here again we find a difference in the climate; for the same mountains that make the coast wet in turn keep the Interior



A STREET IN SEWARD, ON THE KENAI PENINSULA

Seward is the terminus of the railroad so often spoken of in connection with government ownership



A HALFBREED DOG

These dogs are not so strong as the "huskies," but they are more intelligent



A DOG HOME IN SEWARD

The dog is an important economic factor in the North, and suitable quarters are furnished for the housing of the teams

dry, by shutting out the moist winds of the Pacific. The result is that the Interior is dry and cold, and the snow-fall is in consequence very light.

Beginning our travels in Southeastern Alaska necessitates going by water; for a strip of British Columbia 450 miles in length separates Alaska from the

state of Washington. As you leave Puget Sound behind the scenery grows more beautiful, until at the southern boundary line the steamer enters a wilderness of rugged islands that stretch away like a solid wall along the fiord-gashed coast.

Shortly after crossing the line you come to Ketchikan, the southernmost town of importance in Alaska. The entire population turns out at sound of the whistle, for the arrival of a steamer is an important event,



A HALFBREED DOG



THE DOGS IN SUMMER

Much of the Alaska wilderness is so rugged that horses are useless. But, by packing his dogs in the summer, the prospector can explore the roughest regions

and in a few minutes you find yourself in the thick of an Alaska crowd. The resultant feeling is one of satisfaction; for the composite picture resolves itself into a blend of broad shoulders, clear brown skins, good-natured smiles, and unlimited self-confidence.

FIRST IMPRESSIONS

As you steam onward you begin to realize the extent of the natural

obstacles that the Alaskan is called upon to overcome. To the westward stretch islands, nothing but islands; to the eastward rises the Coast Range, with deep-green fiords running far away through their snow-streaked walls,—a maze of waterways that makes your head swim, and increases your respect for the men who unraveled it. Now and then the Pacific breaks through the protecting islands, and the steamer rolls slowly



Photo by Merl La Voy

A "HUSKY"

An alert, intelligent expression characterizes these splendid dogs

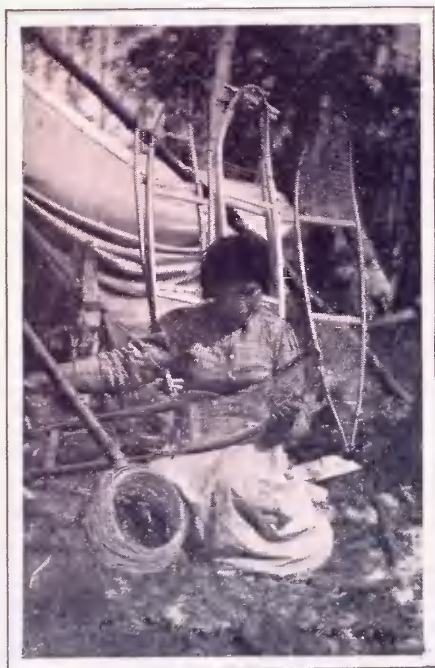


Photo by H. C. Parker

SUSITNA STATION IN WINTER

The houses in the center form a trading post of the Alaska Commercial Company

to the pulse of the sea; while schools of whales *blow* against the distant headlands. A few years ago the whales cruised these waters in safety; but now small, power-driven whalers, armed with bomb guns, are ceaselessly searching among the islands, and every year finds the fleet working farther north.



AN INDIAN SNOWSHOE MAKER

The snowshoes made by the Indians are light and strong. They are constructed of birch wood, and filled with moose or caribou sinew

During the days that follow you are always hemmed in by fiords, mountains, and islands. Among the natural harbors are copper mines and salmon canneries. When the steamer stops by the rough wharves you will see Alaska Indians loading the cases of fish, pulling the nets, or paddling their high-prowed canoes. They are a strong, smooth-skinned, black-haired lot, and look for all the world like the Japanese that work beside them.

A short walk ashore will take you to a salmon river, where the fish are jammed in solid silver masses in the pools. Beyond lies a mosquito-haunted jungle of devils-club, down timber, berry bushes, and twisted alders. Here a day's travel is computed in yards instead of miles, and if you are hardy enough to force your way through it you will return to the steamer with increased respect for the pioneer, and many rents in your clothing and anatomy.

For 350 miles the steamer glides northward through the Alaska Archipelago. As it advances the mountains carry a heavier mantle of snow, and an occasional glacier sweeps downward out of blue mountain fastnesses and joins the sea; but you are still lost in a maze of rugged islands when you enter Gastineau Channel and see Juneau lying at the feet of towering mountains.

Juneau is the capital of Alaska, and in addition is the most picturesquely situated settlement on the Alaska coast. Huge mountains tower above the huddled houses, and a white government building lends dignity to the town. Across the channel clouds of steam rising above a great scar in the mountainside mark the site of Treadwell, the largest gold stampmill in the world, and on a quiet day you can hear



A SUSITNA INDIAN FAMILY
In camp on the trail



KROTO
A Susitna Indian village

the subdued roar of the hammers, ceaselessly crushing the precious quartz.

North of Juneau, on another waterway, lies Skagway, the salt-water terminus of the White Pass & Yukon Railroad. Skagway was the Mecca of gold seekers in the days of the Klondike rush; for it was over these mountains that the line

of human ants crawled on their way to the Yukon. The successful ones sometimes spent months in reaching their goal. Now the railroad takes you across in a few hours. Farther still to the westward lies Sitka, the little settlement wherein were enacted many of the lurid pages of Alaska's

early history. Under Russian rule it was the most important settlement in Alaska. Here the Russian adventurers fought the Indians and engaged in their wild debauches, and to these beaches came the canoe fleets of Baranof with their cargoes of priceless furs. In the old days a Russian "castle" stood on a

little hill that overlooks the town. It was complete in every detail, down to a haunted chamber; but it was destroyed by fire, and an old Greek church is the only relic of the Russian régime.



Photo by Merl La Voy

Courtesy of Outing Magazine

SUNSET IN THE ALASKA RANGE

The Parker-Browne party spent seventeen days crossing these ice-bound mountains without once seeing vegetation of any kind

"THE REAL ALASKA"

At Sitka Southeastern Alaska comes to an end, and it is at this point that the tourist steamers turn back. In reality, however, we have reached only the gateway; for to see the real Alaska, the land of immense distances, of stupendous glaciers and towering mountains, you must travel northward for many days beyond the floe-dotted waters of Icy Strait.



AFTER THE BLIZZARD

The Parker-Browne party "shoveling out" their camp on a hitherto unexplored pass in the Alaska Range

Once you have left the islands behind there is no turning aside until, having skirted 300 miles of ice-bound coast, you enter the calm waters of Prince William Sound. Every foot of this bleak beach is backed by the huge, ice-capped peaks of the Fairweather and St. Elias Ranges. Nowhere in the world is there more impressive scenery.

On the second day you come to a great headland of naked rock which rises above a smother of foam, and beyond the uneasy surging of the sea tells of hidden reefs that girdle it. This is Cape St. Elias. A more grim and impressive headland could not be imagined. Behind its bulwarks of cliffs and reefs lies Yakutat Bay, the only harbor for large boats on this coast. It is a quiet little harbor, far removed from the outside world. The steamer comes to rest before a salmon cannery, where a short railroad brings the silver fish from a nearby river. Yakutat Indians paddle over the water in their queerly fashioned canoes, and on clear days Mount St. Elias hangs like a cloud in the northern sky.

MOUNT ST. ELIAS

The great peak stands on the 141st meridian, and it forms the monument that marks the point where the Alaska boundary turns from the coast and stretches away 600 miles to the Arctic. Around it lies the sea of ice called the Malaspina Glacier. Topographers tell us that this glacier, including the snowfields that feed it, covers 5,000 square miles. Be that as it may, when you first see the frozen waste fronting the sea for seventy miles, and let your eyes run upward to where



A PROSPECTOR'S HOME



Photo by Mrs. La Vey Courtesy of Outlook Magazine
A WHITE SHEEP

This sheep was killed in the foothills of Mount McKinley by Belmore Browne



GOLD FROM MOOSE CREEK
A "pan" of dust and nuggets compared to a silver dollar

the dome of St. Elias rises 18,000 feet into the sky, you feel as if the glacial period had returned, and that there was nothing in the world but snow and ice. The glaciers farther west, in Prince William Sound, and on the Kenai Peninsula, are even more beautiful; for they lie in a setting of deep fiords where the sea has worn its way far into the Chugach Mountains.



DAWSON
The metropolis of the Yukon, and the center of the Klondike mining district

Among these wild surroundings the Alaska prospector is hard at work, and many mines, ranging from small veins to the large copper deposits on Latouche Island, speak of the richness of the region.

Fox raising is being practised with success on some of the more isolated islands, and as you go farther westward to the mountains and valleys of the Kenai Peninsula you come to a splendid hunting ground, where the white sheep and the world's largest moose abound.

Between the Kenai Peninsula and Attu, the westernmost of the Aleutian Islands, lies more than 15,000 miles of coast before you enter the great sweep of Bering Sea and the Arctic. In the entire stretch of more than 7,000 miles Nome is the only town well known in the outside world.

ALASKA DOGS

Besides being one of the world's greatest mining camps, Nome each winter is the scene of the Alaska dog team races. The race is called the



A LOG CHURCH ON THE BANK OF THE YUKON RIVER



A UNITED STATES GOVERNMENT PUBLIC SCHOOL ON THE YUKON RIVER

All-Alaska Sweepstake, and is participated in by the pick of northern dog teams, over a 400-mile course. From the viewpoint of endurance, physical condition, and courage it is the world's greatest sporting event.

Contrary to general opinion, wintertime is the season of travel; and when the snow is packed hard the jingle of dog bells is heard throughout the land. Almost every pound of freight that is moved in Alaska in the winter is pulled by dogs, and from the time that the ice closes navigation they become the most important factor in transportation. Inheriting the courage and endurance of their wolf ancestors, they perform the hardest labor on the smallest food supply. Money, thought, and labor are spent lavishly in perfecting the teams, and from the decorated harness, with its red pompons and silver bells, down to the skilfully constructed "Nome" sleds, every detail speaks of strength and service.

Although I have traveled for many years in Alaska, it was my last journey through the Interior that opened my eyes to the possibilities of our great northern possession. What I saw was a huge land of rolling uplands trampled by wild game, of great rivers teeming with edible fish, of rich valleys where adventurous farmers were already breaking the soil, of mines of copper and coal and gold; in fact, a land of golden opportunities, or, in the language of our last frontier, "a white man's country."



FIVE FINGER RAPIDS ON THE YUKON RIVER

SUPPLEMENTARY READING

HANDBOOK OF ALASKA

By A. W. Greely.

Charles Scribner's Sons, New York. The Resources, Productions and Attractions of Alaska.

ALASKA AND ITS RESOURCES

Boston, 1870,

By W. H. Dale.

ALASKA, 1730-1885

San Francisco, 1886.

H. H. Bancroft.

THE CONQUEST OF MOUNT MCKINLEY

By Belmore Browne.

THE ASCENT OF DENALI

By Archdeacon Stuck.

THE SHAMELESS DIARY OF AN EXPLORER

By Robert Dunn.

TEN THOUSAND MILES WITH A DOG SLED

By Archdeacon Stuck.

THE MENTOR READING CIRCLE

The following interesting letter from Mr. Belmore Browne speaks for itself. It expresses eloquently the spirit of the pioneer and woodsman whom the Red Gods have called to the wild. No lover of nature, who has breathed the life of the "great outdoors," can read Mr. Browne's message without a quickening of the pulse and a stir of the heart.

The Editor of The Mentor:

Your question of "What does Alaska mean to me, and in what way does it stir me most," starts a vivid flood of memories.

First I see the great coast line with its unnumbered islands; its silent fiords girdled with glaciers; its wall of unending mountains gleaming white under perpetual snow fields, and I say to myself it is the coast that draws me—the life in a small boat; the run of the salmon hordes; prospecting for gold along the glacier walls, and the camps on silent beaches.

Then I think of the great inland ranges and I say no,—it is not the sea that calls me; it is the snow smothered mountain chains; the sight of the great brown bear, the white sheep, and caribou herds; the long hunt on an empty stomach; the triumphant return to the lonely camp at timber land; the gleam of unnamed peaks, and the thunder of avalanches.

★ ★ ★

Again these memories fade as I recall the lowlands in winter; the silence of the snow buried forests; the long days spent in breaking a snow-shoe trail; the sound of dog bells; the lurch of a speeding sled; the riddle of tracks that crisscross the opens, and the warm camp at nightfall in a frozen river bed.

These thoughts are lost in the sound of



BELMORE BROWNE

The artist-explorer returning from a hunt at the base of Mount McKinley

running water; the thunder of "glacier gutted rivers"; the silent sweep of a canoe through wilderness still waters; the splash of a feeding moose, or a leaping grayling, and the savage toil of the long day's pull on a tracking line.

Then my thoughts return to the men I have known; the bronzed prospectors following their golden dreams into distant mountains; the hunters of big game; the light footed Indians retreating before the onrush of civilization; the surveyors of the great wilderness; the lean men who carry the United States mail, and all the big hearted, strong backed men of "the great outdoors."

Here, I believe, in the great outdoors, lies the lure of Alaska, and in the men of the North,—brave, efficient, strong, and hospitable,—we see the reflection of our last frontier.

★ ★ ★

While I look with pride on the growth of the land, it stirs me too with a feeling of sadness, for since the day when the foot of the first discoverer felt American soil, the wilderness has always been there to challenge American courage and to stimulate our nation's imagination; but when Alaska is civilized we will have turned the last page in the winning of our great country, and the first chapter in the book of our national destiny will be finished.

★ ★ ★

For this reason I could wish that America might always have an untamed Alaska, so that down through the coming ages we might have a frontier on which to strengthen the sinews and cleanse the blood of our young men.

BELMORE BROWNE.

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THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on December 15, will contain six beautiful photogravures

CHARLES DICKENS

Charles Dickens was a novelist of the everyday man. Before his time it was generally considered necessary for a novelist to deal with rather exalted personages, but Dickens wrote of the average person and for the average person. It would be hard to find a more interesting and instructive article on this great novelist than the one by Mr. Mabie.

By HAMILTON W. MABIE, *Author and Editor.*

NUMBERS TO FOLLOW

J n. 1, 1915. GRECIAN MASTERPIECES

Venus of Melos, The Discus Thrower, The Three Fates, from the Parthenon Pediment, The Victory of Samothrace, Hermes with the Infant Dionysus, Pericles.

By Lorado Taft, Sculptor and Author.

Jan. 15. FATHERS OF THE CONSTITUTION

Professor Hart in his brilliant article on the "Fathers of the Constitution" shows us that our country chose well in the men that were selected to frame its laws. He brings before us intimately these men, thoughtful and courageous, who framed our Constitution.

By *Albert Bushnell Hart, Professor of Government, Harvard University.*

Feb. 1. MASTERS OF THE PIANO

The great regard of the country appeared in again Mr. Bock's article, as he was a well-known man. He knew nearly all of them personally, and many of them were his intimate friends. His appreciation of them, therefore, is more than that of a mere historian—it comes from an intelligent knowledge at first hand.

By Henry T. Fox, L. Auction and Music Centre.

FEB. 13, AMERICAN HISTORIC HOMES

The Jured Mansion, New York City; Mount
Saddle, Virginia; The Pickering House, Salem,
Massachusetts; The Shattucks, Nashville,
Tennessee; Wellover, Virginia; Mount
Vernon, Virginia.

By Editor Simpson, Editor of "The Farmer
and his Family," etc.

Statement of the ownership, management, circulation, etc., of The Mirror, published semi-monthly at New York, N. Y., required by the Act of August 24, 1912. Name of owner: W. J. Moffat, 140 East 14th Street, New York, N. Y. Managing Editor: W. D. Moffat, 32 East 19th Street, New York, N. Y. Editor: W. D. Moffat, 32 East 19th Street, New York, N. Y. Owner: American Lithographic Co., 37 East 19th Street, New York, N. Y. Publisher: L. D. Littell, 32 East 19th Street, New York, N. Y. General Manager: C. E. Mills, 32 East 19th Street, New York, N. Y. William T. Harkness, Ltd., New York, N. Y. Mrs. M. E. Harkness, 32 East 19th Street, New York, N. Y. J. Schuchman, Grand Vernon, N. Y.; Samuel Lerner, 37 W 4th Street, New York, N. Y. Known Bondholders, mortgagees, and other security holders owning 1 per cent. or more of total amount of bonds, mortgages or other securities: None.

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Filed in New York County. My commission expires March 30, 1915.

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EVERY DAY

DECEMBER 1, 1911
Vol. 1, No. 10

THE MENTOR

CHARLES
DICKENS

DEPARTMENT OF
LITERATURE

Small Faint Text

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CHARLES DICKENS

MASTER OF CHRISTMAS REVELS

By HAMILTON W. MABIE

Author and Editor

THE
MENTOR

DEPARTMENT OF
LITERATURE

DECEMBER 15,
1914



Bust by Thomas Woolner

MENTOR
GRAVURES

SYDNEY CARTON
THE TWO WELLS
MR. PICKWICK
MR. PECKSNIFF
MR. MICAWBER
BILL SIKES



CHARLES DICKENS was the prophet of the under dog, the advocate of the waif, the neglected schoolboy, the half-starving and half-clothed men and women carried under by misfortune or weakness. He knew the slums, the workhouse, and the prison by heart: he had not only seen them, but he had felt them. If he had not been a man of tremendous vitality, he would have been a cynic and borne a grudge against the world; if he had not been saved by humor, he would have been one of those reformers who see only one thing to be done and are ready to do it at the expense of everything else. He became a powerful novelist because he saw misery in perspective, and because he had both humor, which is a kind of sanity, and the dramatic sense, which humanizes the hardest conditions. He became one of the effective reformers of his time because he was first and foremost an artist, and let the human facts tell the story instead of using them as a text for moralizing.

Because he was an artist he worked in his own way, and was in himself a relief society.

The "Christmas Books" are not the recreations of a writer of long stories: they are the very heart of his work. The world is right in making him, in a special way, the dramatist of the Christmas spirit. The most popular Christmas classic in prose English is from his hand, and more than any

other man among English-speaking peoples he has made the Christmas spirit real and contagious. In a short preface to the "Christmas Stories" he said that he had not attempted to work out character with any elaboration, but that his purpose was "in a whimsical kind of masque which the good humour of the season justified, to awaken some loving and forbearing thoughts, never out of season in a Christian land." Those loving and forbearing thoughts are summed by Tiny Tim, "God bless Us, Every One!"



BIRTHPLACE OF DICKENS
Near Portsmouth, England

Those loving and forbearing thoughts are summed by Tiny Tim, "God bless Us, Every One!"

Dickens organized no Christmas Cheer Societies; but he gave the Christmas feeling an impetus which has started numberless societies. When Thomas Carlyle raised his powerful voice against the inhuman conditions in which women and children were working in England he was denounced as a dangerous agitator by people who did not see in his words the beginning of a far-reaching movement for the betterment of human conditions in industry. He spoke out of a heart stirred by sympathy and indignation, and was one of the forerunners of many whose consciences were aroused by the brutalizing influences which surrounded hosts of working people. Today that feeling is shared by so many that the protest has been organized into powerful societies and even into political parties; but it would be not only ungrateful but stupid, in this day of united action, to undervalue the service of those who led the way, by individual effort, to a better order of things.

A TEACHER OF KIND-HEARTEDNESS

This, however, is the attitude of many people toward Charles Dickens and the spirit which inspired much of his work. He was an eloquent and moving teacher of individual kind-heartedness, and in this day of systematic helpfulness and organized benevolence the kindly spirits whom Dickens invoked are often spoken of with the patronizing air which experts often assume toward the amateur. It must be confessed that the cheerful company of kind-hearted people who came out of Dickens' imagination were amateurs in benevolence, and that method is quite as important

in the distribution of help as in the conduct of business; nevertheless, it remains true that as the best business organization without a strong brain behind it is headed for bankruptcy, so organized charity without the warm heart behind it is mere machinery, set to do work which demands deep and tender human feeling.

Dickens is undoubtedly old-fashioned. To some people to be mid-Victorian is to be as hopelessly antiquated as an oldtime haircloth sofa; and Dickens was one of the greatest of the mid-Victorians. We do our good deeds in a corner; they did theirs in broad daylight. We send checks to societies; they gave money themselves. We distrust and conceal our emotions; they were brazen in showing their feelings. We keep Christmas circumspectly and chiefly with our children; they kept it with unblushing hilarity of good will. If they lacked reticence, we lack courage of our emotions. Dickens was often too emotional, and one of the most grievous charges made against him was and is that he is sentimental. When one opens "Dombey and Son" or "Old Curiosity Shop" at certain pages, he cannot escape the conviction that the charge is sustained. Dickens is sentimental; but he is many things besides, and his work at heart is thoroughly sound.

At Christmas the people are few who do not remember the under dog. Many writers describe conditions vividly and truthfully by the use of the imagination. Dickens used all the resources of the imagination; but he knew at first hand the experiences of privation and hardship he described. With one locality in London his associations were so painful that in later years he could not bring himself to go near the place. In the most sensitive years he was spared no humiliation. Writing of himself at this period he said, "But for the mercy of God, I might easily have become, for any care that was taken of me, a little robber or



CHARLES DICKENS
Showing him as a young man



MRS. CHARLES DICKENS
From a painting about 1848, by Daniel Maclise



DICKENS READING "THE CHIMES" TO HIS FRIENDS—From the drawing by Daniel Maclise

a little vagabond." He became instead the most graphic reporter of the life of the very poor.

EARLY YEARS

His education for his work began when he was a "very queer small boy," with a gift for amusing himself and other people. From the beginning he was an actor: when his father set him on a table with an audience about him he sang popular songs with immense gusto and precocious cleverness. In a recent French monograph the authors very shrewdly characterize one aspect of his character, "Dickens was destined to remain throughout his life more or less in the condition of a child toward the end of an evening in which it has had a party; in other words, agreeable, joyous, delighted, but strongly overexcited and secretly almost on the point of tears." Perhaps a man who has worked in the slums and spent his evenings with his family in jail, and later becomes the idol of half the world, never quite gains perfect poise.

Dickens always spoke of himself as a Kentish man,—and Kent is one of the loveliest of English counties,—but he was taken to London when he was two years old, and two years later he went to Chatham, where he spent five years of his early childhood, and was surrounded by "soldiers, sailors, Jews, chalk, shrimps, officers, and dockyard men." His mother taught him to read, and he was sent, still later, to a day school. He had the good fortune to be taken early to the theater, and began at once to sing and declaim. He read books of travel, the Arabian Nights, Fielding, Smollett, Cervantes, and the English essayists, and began to write. He said of himself later that he was "a writer when a mere baby, an actor always."

In his tenth year he was taken back to London, and lived in a very

shabby house in a shabby neighborhood. His father was an honorable man, much given to fine sentiments, but hopelessly incompetent as a support to his family. The family circumstances changed from bad to worse. The elder Dickens went to jail for debt, and the boy spent his Sundays in the Marshalsea, the jail so vividly described in "Little Dorrit," his days pasting labels on blacking pots, and his nights in a back attic, in which afterward lodged Bob Sawyer.

A fortunate change of conditions took Dickens out of the blacking factory and sent him to school, where he fell under the power of an ignorant and tyrannical head master, but laid up a store of experiences for future use. In a merciless way life was giving him the most effective education for his work. He did not wholly miss the fun of school life; for he found eager readers for the short stories he began to write, and he organized and directed private theatricals.

After two or three years the boy was again thrown on his own resources, and found a position as clerk in a solicitor's office. The pay was small; but the work gave him a knowledge of lawyers, legal procedure, and courts that equipped him with material for novel writing and reform when he had the attention of the world.

THE REPORTER

The vigor of his mind and will was shown in his study of shorthand and his devotion to reading. At nineteen, after various efforts to gain access to the stage, Dickens became a parliamentary reporter, and three

years later joined the staff of a leading London newspaper. After many vicissitudes and real hardship fortune suddenly opened the door to success for him. He was only twenty-two, he knew life at first hand, he had immense energy and appetite for work; he was, in a word, a fortunate youth.

As a reporter he had all kinds of



DICKENS THE ACTOR

As he appeared in the character of Captain Bobadil in the play by Ben Jonson, "Every Man in His Humour." From the painting by C. R. Leslie

adventures of the mind and many of the body, and all the time he was getting material for his lifework. That work had already begun. He had dropped into the letterbox of a magazine the sketch entitled "Mr. Minns and His Cousin," which was later reprinted in "Sketches by Boz." The exuberant fun of the sketch attracted readers, and within two years the Monthly Magazine printed ten contributions from the new writer who called himself "Boz," a name which he had invented in his boyhood.

The Sketches were transferred to an evening newspaper, which paid much better prices, and Dickens was at ease on a small but comfortable income. He was on the threshold of fame and fortune.



THE OLD CURIOSITY SHOP IN LONDON

In 1836 the "Sketches by Boz" were brought out in two volumes, with etchings by Cruikshank. In March of that year the first number of the "Pickwick Papers" appeared. After three or four months' instalments had been published the serial seemed suddenly to catch the attention of a host of readers, and its popularity soon made its author one of the widely known men in England. The "Pickwick Papers" were published in book

form in 1837, and the tide of prosperity rose to a great height, and did not ebb during the life of the novelist. His success had the suddenness and brilliance of a fairy tale, and was sustained to the very end.

It was easy to explain: Dickens described, with the vividness of a realistic painter, everyday people doing everyday things in an everyday manner. His readers did not have to "grow up" to his characters: they were on a level with them. There was nothing "literary" in the professional sense about them: they were plain folk who could be seen at every tavern, in any "mean street," as one often sees them in the East End of London today. They were convivial, for the age was convivial; they were often boisterous in their fun, and they played low comedy and farce a good deal. They were, however, kindly folk, overflowing with humor, and they were sketched with a skill that was as full of life as the people

themselves. Dickens was to go far beyond the "Sketches by Boz" in knowledge of character, of life, and of art; but he set a great pace for himself at the very start.

FAME AND PROSPERITY

He started with a large capital in his keenness of observation, his vivid imagination, his humor, and his capacity for hard work; but he had to learn the business of writing. Even to a man of genius writing is an art which has to be mastered by practice. Dickens grew rapidly in the warm air of prosperity. It has often happened that very important books have grown out of very modest sketches. This was true of the "Pickwick Papers," which were projected originally to accompany certain comic sketches to be made by a well-known illustrator. Dickens modified the plan so as to secure freedom in selecting his subjects and to make the illustrations dependent on the text; but the whole scheme broadened in its scope under his hand. This was especially true of Mr. Pickwick, who, without ceasing to be laughable, became lovable as the experiences of life brought out his finer traits.

The popular idea that a novelist makes a complete scheme of his story in advance and then fills in the details is true only of stories written for the market. In real novels the characters grow by the law of their own natures, and often escape from their creator and bring about events and catastrophes which he did not foresee. Imaginary men and women, as soon as they are vitalized, begin to live in their own way, and many a novelist who planned a happy ending for his story has found himself face to face with a tragedy which he neither foresaw nor desired. It was characteristic of Mr. Pickwick, projected as a broadly humorous character, that, after his two years' journey into a world of which he had never dreamed during his previous humdrum business career, he should drain a bumper to the sentiment "God bless you all!"



DICKENS THE LECTURER

From a photograph by Ernest Edwards, now published for the first time



GADSHILL HOUSE, THE HOME OF CHARLES DICKENS

OLIVER TWIST

In the pleasant glow of this early success Dickens began his first long story, the "Adventures of Oliver Twist." It is significant of the bent of his interest that its central figure is a waif whose contact with the criminal world is reported with terrible realism, and culminates in a tragedy of almost unbearable brutality. In point of tragic energy and force there is nothing in fiction which surpasses the first of Dickens' longer novels; but the story is relieved by a humor which was not simply a matter of contrast and relaxation of tension, but vital and creative. The readers of the novel found themselves face to face with new types of humorous character. The defects of the novel are as obvious as its merits. It is sentimental in its love scenes, its style is sometimes stilted, and in places its construction is fatally weak; but in vividness, energy, and inventiveness it was a striking and even brilliant piece of work from so young a man.

LATER NOVELS

It was followed by a much more original and characteristic novel. In "Nicholas Nickleby" and "David Copperfield" the genius of Dickens is most clearly revealed. Both stories have a certain quality of tenderness which gives the reader the feeling that he is near the heart of the novelist; in both the humor is abundant, but stops short of boisterousness.

"David Copperfield" is one of the most perfect of English novels. It is sincere and unforced in style; its tenderness and its humor are free from exaggeration; it has a charming freshness of heart. The world has always read into it a note of autobiography, and both in background and in character Dickens was drawing upon his own experience. His heart was in the story, and it is the most beautiful and characteristic work that came from his hand. In any list of the foremost English novels it must find a place.

In the meantime he had written "Old Curiosity Shop" and "Barnaby Rudge," stories which appeal strongly to the sympathy but not to the judgment of critical readers. Little Nell is a poetic figure sketched with infinite tenderness; she has survived the extravagances of an impossible tale. "Dombey and Son," also written in the period between the "Pickwick Papers" and "David Copperfield," was immensely popular at the start, but has slipped silently into the background. The extravagance of its sentiment is very distasteful to a more reticent—perhaps one might say a more shamefaced—age like our own.

The publication of "David Copperfield" not only revealed Dickens' genius, both humorous and dramatic, in its most artistic expression, but was the precursor of stories full of original observation and striking character drawing. "Bleak House," "Great Expectations," "Little Dorrit," "Our Mutual Friend," the unfinished "Mystery of Edwin Drood," sustained a popularity which early reached a perilous height. In this country a cloud passed over that popularity after the appearance of the "American Notes" and the American episode in "Martin Chuzzlewit"; but the eclipse was never total and was of brief duration. The raw conditions described by Dickens were local; but they were real, and the novelist told the truth. The country was young and



DICKENS READING TO HIS DAUGHTERS
From a photograph taken about 1865

sensitive, and the truth needed a little larger setting than Dickens gave it. He was soon forgiven, and hardly a day passes in Congress in which Mr. Jefferson Brick is not heard.

"A Tale of Two Cities" holds a place by itself. It is an absorbingly interesting novel, by no means perfect in construction, but full of strong dramatic effects. No one but Dickens could have written it; but it is not a characteristic piece of work. It was written under the spell of Carlyle's "French Revolution," and is a kind of dramatization of that brilliant and dramatic history.



CHARLES DICKENS

From a photograph made about 1861



THE GRAVE OF DICKENS

The stone placed upon it is inscribed "Charles Dickens. Born February the seventh, 1812. Died June the ninth, 1870." This reproduction is from a painting by Sir Luke Fildes, R. A.

THE CHRISTMAS SPIRIT

Through all these stories there runs a stream of sympathy from which a mist of tenderness rises and lies over the whole landscape. The sentimentalism which is Dickens' chief defect is the excess and perversion of this noble quality. His spirit is luminous in the Christmas Books, and in them is found also some of his best work. The "Christmas Carol," by its happy combination of pathos, humor, and fantasy, has become not only a Christmas classic, but a textbook of the art of making kindness of heart and good cheer contagious; but there are many who hold "The Chimes" in higher regard; while "The Cricket on the Hearth," in delicacy of feeling and quiet beauty, is an idyl of the home.

In many a friendly scene in celebration of good cheer and good fel-

lowship Dickens' spirit is the Master of the Revels and revives the old-fashioned Christmas merriment; but always with a thought for those who stand outside in the cold and look in at the windows. In the "Carol" and the "Chimes" he stands in the open door and holds high a light which streams into the darkness.

The faults of his work are obvious; but what amazing vitality it has! To add one figure to the group of men and women who live in the fiction of the world is an achievement which makes a man's name familiar to succeeding generations. Dickens has called into being a great community of men and women and children of the imagination so individual, so unlike one another, so real in look and dress and manner, that one feels as if their names ought to be in the directory.



THE EMPTY CHAIR, GADSHILL, JUNE 9, 1870
From a painting by Sir Luke Fildes, R. A.

SUPPLEMENTARY READING

THE LIFE OF CHARLES DICKENS

By John Forster.

The Baker & Taylor Co., New York. In two vols.

A thoroughly interesting and authoritative work by an intimate friend of the novelist.

CHARLES DICKENS: A CRITICAL STUDY

By George Gissing.

CHARLES DICKENS *By G. K. Chesterton.*

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By W. Trignam with Shore.

DICKENS'S CHILDREN *By Jessie Willcox Smith.*

THE MENTOR READING CIRCLE

With all his literary gifts, Dickens was not a bookish man—that is in an academic sense. He was a man of the people—a common man. His dress was gaudy, his manners pronounced. His character was full of contrasts and his personality most picturesque. In our busy days of journalism he would have made rare good copy for the newspaper men. But the common quality that many detected in him made him all the more akin to the world of plain, workaday folks, and under it beat a heart that was kind and glowing with good fellowship. He had always a “good day” for the humblest that he met, and his hand was ever out in generosity toward

the needy. The novels that came from his pen are, taken together, the gospel of the writer himself, in their sympathetic heart beat and unfailing good spirits, in their range and richness of humor, in their relentless exposure of shams, in their stern arraignment of evil in all forms, and in their simple reverence for sacred things.

★ ★ ★

And the very man he was, he remained throughout his life, unspoiled by the rapidity and the fullness of his success. He was born in 1812 in poverty, and his early boyhood was a period of privation and suffering. At ten years of age he was a menial in a blacking factory, at fifteen a lawyer's clerk in London. Four years later he became a stenographic reporter in Parliament, and then, in 1836, at the age of twenty-four, he published “Sketches by Boz” and the first numbers of “Pickwick.” Immediately his reputation spread like a flame, and when, in the following year, at



CHARLES DICKENS

As he appeared during his last reading—
“The Christmas Carol”—at St. James Hall,
London, on March 15, 1870

the age of twenty-five, he published “Oliver Twist,” his name became known wherever the English language was read and spoken. From that time on until his death in 1870 his life was a growing success, and his pathway was strewn with enthusiastic tributes. If, therefore, he betrayed some self-consciousness and egotism, it is only natural. The walls of his house, we are told, were covered with pictures illustrating his writings. His conversation was filled with references to the characters in his novels. “Remember that for my biography,” he would say to his friend Forster whenever he did anything that attracted attention. Surely this is not

to be wondered at. Rather do we wonder that he remained so kind and sincere a brother and companion of his fellow men.

★ ★ ★

His manner and appearance were apparently as full of contrasts as his character. Accounts of him differ essentially. Thomas Carlyle, writing to Froude in 1840, gives a graphic and vital impression of him: “He is a fine fellow—Boz, I think. Clear blue, intelligent eyes, eyebrows that he arches amazingly, large, protrusive, rather loose mouth, a face of most extreme *mobility*, which he shuttles about—eyebrows, eyes, mouth and all—in a very singular manner while speaking. Surmount this with a loose coil of common-colored hair, and set it on a small, compact figure, dressed à la d’Orsay (foppish) rather than well—this is Pickwick. For the rest, a quiet, shrewd looking fellow, who seems to guess pretty well what he is and what others are.”

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The next number of *The Mentor*, to appear on January 1, will contain six beautiful photogravures

GRECIAN MASTERPIECES

Venus of Melos, The Discus Thrower, The Three Fates from the Parthenon Pediment, The Victory of Samothrace, Hermes with the Infant Dionysus, Pericles.

By *LORADO TAFT, Sculptor and Author*

NUMBERS TO FOLLOW

Jan. 15. FATHERS OF THE CONSTITUTION

Professor Hart in his brilliant article on the "Fathers of the Constitution" shows us that our country chose well in the men that were selected to frame its laws. He brings before us intimately these men, thoughtful and courageous, who framed our Constitution.

By *Albert Bushnell Hart, Professor of Government, Harvard University.*

Feb. 1. MASTERS OF THE PIANO

The great wizards of the concert appear before us in Mr. Finch's article as men as well as musicians. He knew nearly all of them personally, and many of them were his intimate friends. His appreciation of them, therefore, is more than that of a mere listener—it is based on an intelligent knowledge at first hand.

By *Henry T. Finck, Author and Music Critic.*

Feb. 15. AMERICAN HISTORIC HOMES

The Rural Mansion, New York City; Monticello, Virginia; The President's House, Salem, Massachusetts; The Hermitage, Nashville, Tennessee; Westover, Virginia; Mount Vernon, Virginia.

By *Edith Singleton, Author of "The Furniture of our Forefathers," etc.*

March 1. BEAUTY SPOTS OF INDIA

Lake Temple, Madras, Southern India; Tank and Rock Temple, Trichinopoly, Southern India; Dilwara Jain Temple, Mt. Abu, Western India; Island Palace of the Maharaja, Udaipur, Central India; Jain Temple, Calcutta, Northeast India; Taj Mahal, Agra, Central India.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

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THE MENTOR

GRECIAN MASTERPIECES

DEPARTMENT OF
FINE ARTS

Serial Number 74

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GRECIAN MASTERPIECES

By LORADO TAFT

Sculptor and Author



THE MENTOR

DEPARTMENT
OF FINE ARTS

JANUARY 1, 1915

MENTOR GRAVURES

PERICLES • THE THREE FATES

THE DISCUS THROWER

HERMES

VENUS OF MELOS

THE WINGED VICTORY OF
SAMOTHRACE



PHIDIAS



PRAXITELES

WERE the Greeks as beautiful as their sculpture?" is a question often asked. Were their women all Aphrodites (af-ro-dy'-tee) and Heras (hee'-ra), their men all godlike? No, surely not; for there was Socrates! And close upon him Xantippe! One might as well claim that all Englishwomen were of regal grace because Reynolds and Gainsborough painted them that way. However perfect the physical development of the Greek, he certainly never looked just like his statue. All good sculpture is more or less conventional and arbitrary, and never were these conventions more pronounced or better understood than in the great period of Greek art. That was one of its claims to greatness.

The statue of a victorious athlete did not pretend to be a "likeness." Portraiture in general had no such vogue in Greece as it had in Rome, or even in early Egyptian art. Apparently the suggestion was all that was desired, except in the case of so pronounced a grotesque as Socrates, where the sculptor gave himself unwonted license. No, they were not all beautiful; for we are told that the greatest among them, the peerless leader who guided thought and achievement in all the generous paths of citizenship, Pericles himself, was said to have an "onion head," and permitted no artist to picture him without his protecting helmet.

The bust of Pericles in the Metropolitan Museum illustrates well the dignity and aloofness of Greek portraiture. There is nothing of the startling intimacy of a work of the fifteenth century, and one looks in vain for the insistent individuality of a Houdon's "Voltaire," a Saint-Gaudens' "Sherman"; but what simplicity and repose are in this treatment! How it tones in with its surroundings and belongs to

that glorious golden age of Greece! This is the man who willed Athens great, who made the Parthenon and the Erechtheum (ee-rek-thee'-um) possible, Phidias' friend and the companion of Sophocles and Euripides. Would you want to bring him closer, to study his little peculiarities, as we do our friend Socrates of the snub nose, or flat-faced, heavy-jawed Lorenzo de' Medici (med'-e-chee)? The noble generalization of this portrait is a fit tribute of reverence to Athens' greatest citizen.



PERICLES

In the Metropolitan Museum, New York City

THE FATES

The Greek temple was very simple in design,—just a big stone box, called the cella, with a porch running entirely round it. The extended roof was supported by great columns, forming majestic colonnades. The two “gable ends” of the building were filled with sculptures, illustrating, in the case of the Parthenon, two great events in the life of Athena, the patron deity of the Athenians, in whose honor this magnificent edifice was built. The western pediment contained the pictured story of Athena's contest with Poseidon (po-sy'-don) for supremacy in Attica. It must have been a glorious work of sculpture; but only a few fragments remain to tell the tale and set us guessing as to how they were arranged.

Of the eastern pediment we have a better notion, since a number of the figures are in fairly good condition. They are treasured in the British Museum as things that are priceless. The subject of the composition was the Birth of Athena. It was a miraculous birth, even as things went on Mount Olympus, where they were accustomed to very strange doings. Just how the fabled appearance of Athena from her mighty father's cloven skull was depicted we do not know, since the central part of the great composition has been lost for a thousand years; but we may be sure that there was nothing grotesque nor painful in the representation: the sculptor doubtless chose well his moment. The assembled divinities were shown grouped round the wonderful daughter of Zeus (zeos); the messengers of the gods hasten in each direction to convey the great tidings to earth. One fairly feels the great news making its way through the assembly.

G R E C I A N M A S T E R P I E C E S

This is beautifully shown in these three nameless figures which we call "The Fates." The one which is detached has heard the voice and turns, "one foot drawn back as though she were about to spring from her seat; then the more passive sitting figure, already disturbed, though dazed and unconscious from what source comes her awakening; and finally a reclining figure leaning upon the bosom of the last, and wrapped in a slumber which is the most perfect embodiment of languorous repose known in all art. She rests as one who dreams of heaven. Even the messenger of the gods may well forbear to disturb such a repose. The saying of the great sculptor, Canova, that all other statues are stone, but these are flesh and blood, only feebly expresses his enthusiasm for this incomparable group, which must beyond doubt be accorded first place among the sculptures of the world."

The preceding quotation is from Professor Powers' "The Message of Greek Art," which contains the finest description and estimate of these sculptures to be found anywhere.

The beauty of "The Fates" is apparent to every eye; yet study constantly reveals new charms. The drapery is marvelous in its flow and



THE PARTHENON, ATHENS

The Parthenon was erected on the Acropolis at Athens by the ancient Greeks as a temple to their goddess Athena. It was on the pediment of this building that the statue of the "Three Fates" stood

subtle blending of light and shade, offering happy effects for all distances. These glorious forms "carry" like posters, yet reward the nearest scrutiny. To know the sculpture of the Parthenon is like knowing the ceiling of the Sistine Chapel: it is a liberal education, and throws light upon anything else that one may study.

THE DISCUS THROWER OF MYRON

About ninety miles from Athens was another city of importance with its own school of sculpture,—the ancient capital, Argos. Here Phidias had studied; but the revolution which he wrought in Attic art never touched the home of his youth. All their lives long his colleagues Myron and Polycletus (pol-i-klee'-tus) modeled their athletes according to the old Argive tradition. They preferred the bronze, as the Athenians instinctively turned to the marble.

Of their great works not a fragment remains to us in the original form; but, as in so many other cases, the Roman taste for copies has preserved for us the semblance of a few figures. Of the art of Myron we have two faint echoes,—a Marsyas (mahr'-si-as) in the Lateran Museum of Rome (wrongly restored as a dancing satyr), and the famous Discobolus (diskob'-o-lus) or "Discus Thrower," of which there are many variants in the museums of Europe.

The original Discobolus was evidently a memorial to a victorious athlete, perhaps a hero of the Olympic games. The face is not very personal,—they were not making precise portraits just then,—but the action of the figure is as wonderful as its anatomy. It has been said of this work that it might better be called the "Throwing of the Discus"; for it is the action much more than the man which claims our attention. The figure has something of the energy of a tight-coiled spring just ready to go off.

The artist has chosen the moment of rest that precedes the throw (any boy who has thrown quoits or horseshoes behind the barn will recognize the swing of the figure), and every muscle of the splendid body is strained to the utmost. Such figures the Greek sculptor saw every day, and knew by heart. Their public knew them also, and appreciated such a rendering as this. Is it strange that in these favoring circumstances



FAUN, AFTER PRAXITELES
In the Vatican, Rome

the ancient sculptors attained a skill which seems to be forbidden us? Our knowledge of the human form is more or less surreptitious, at any rate but fragmentary, and there are few who know enough about it to understand the modern sculptor's efforts. The time we live in has its own subjects capable of expression in sculpture; but they are very far removed from the favorite themes of Myron and Polycletus.

THE HERMES OF PRAXITELES

Phidias and Polycletus, the great sculptors of the fifth century B. C., were succeeded by Praxiteles (praks-it'-e-leez) and Scopas. The growing tendency toward refinement and perfection of skill is illustrated in their work. Praxiteles chooses subjects very different from those which delighted Phidias. The days of monumental grandeur are past. The later man represents the gods, to be sure; but he selects the subordinate, more human divinities, and pictures them with a less reverent touch.

There is an air of easy familiarity in his approach. His first object seems to be the expression of geniality and grace. Only one original from his hand remains; but we trace his style in many copies and adaptations. We know that he was celebrated for his statues of Aphrodite and Eros (ee'-ros). Indeed, it has been said of him that "whenever he put his chisel to the stone the little god of love was peeping over his shoulder."

Pausanias (paw-say'-ni-as), who traveled in Greece in the second century A. D., tells us that he saw in the Hera Temple at Olympia "a Hermes of stone carrying the young Dionysus (dy-o-ny'-sus); it was made by Praxiteles." In 1877 a party of German archeologists made a careful survey and did much excavating at Olympia. They revealed the foundations of the two principal temples, but found few remains of value. The sacred city had too long been a shining mark for Roman robbers. The students were preparing to leave, somewhat disappointed at their small harvest, when one of their number proposed to turn a few more shovels of dirt within the inclosure of the Hera Temple.

Scarcely had they begun when the spade struck a stone, which soon proved to be a statue. And such a statue! With the greatest care it was freed from the soil which had been its bed and protection through so many centuries, and gradually its beautiful form emerged to daylight. No doubt



APOLLO BELVEDERE
In the Vatican, Rome



STATUES FROM THE PARTHENON PEDIMENT

Theseus or Dionysus

Persephone and Demeter

Iris

these happy scholars were familiar with the passage in Pausanias, and recognized the figure at once; though it must have seemed too good to be true. At any rate, they appreciated the noble workmanship of the figure (there is nothing finer in existence), and we can imagine that there was a great deal of excited German spoken around there that May afternoon.

The legs and arms were broken; but the body and head were intact—and here at last was a Greek statue with its nose in good order! As fortune would have it, they even found the baby Dionysus later, used as a stone in the building of a wall. Thus the Hermes stands today almost complete in the little museum of Olympia. He leans comfortably upon a high stump over which he has thrown his mantle, and seems to be looking with gentle, dreamy eyes at the funny baby perched upon his left arm. The grace of the poise, the firm yet softly rounded forms, the combination of strength and gentleness so well shown in both the subject and the treatment, were a new revelation to the world. Here at last was an original directly from the hands of the great master! It was as fine as men had dreamed. If this was one of the minor works of Praxiteles, what must have been the beauty of his more celebrated achievements!

THE WINGED VICTORY

The famous Winged Victory was found in 1863 on the island of Samothrace in the North Ægean (ee-jee'-an) Sea.

It is now one of the greatest treasures of the Louvre, where it is admirably placed at the head of a great stairway. Poised there upon its original pedestal, a stone prow of a vessel, it seems to float in the air. Few statues appeal so strongly to one's imagination: it makes the old heroic days real once more. It may be of interest to know that when it was found the figure and wings were in one hundred and eighteen pieces,

G R E C I A N M A S T E R P I E C E S



Victory

IN THE BRITISH MUSEUM

The Three Fates

Selene in Chariot (Fragment)

all of which had, of course, to be carefully fitted and fastened together.

Although we do not know who made this glorious Nike (ny'-kee), we are fortunate in being able to learn something about her. We read that soon after the death of Alexander there was in Macedonia a powerful general named Demetrius (de-mee'-tri-us) Poliorcetes, and that in the year 306 B. C. he engaged in a great naval battle with an Egyptian fleet. Fortunately for us and for the cause of art, he was victorious, and sent the foreign invader about his business. Demetrius became king of Macedonia, and, as was the custom of his time and country, provided a votive offering to be erected in the sacred isle of Samothrace. His very appropriate choice was this splendid statue of Victory. A coin of his reign shows the figure upon the prow of a vessel, with wings extended and trumpet in hand. Unfortunately the arms, the trumpet, and even the head are lost; but the statue is still triumphant.

You can imagine the illusion of the plunging vessel with this superb creature lightly poised upon its prow. There are rush and impetuosity in her every line. The eye wanders with delight over the sweeping folds of the flying drapery, following them round the graceful figure. Behind, the garment is blown out into great fluttering masses of singular beauty and variety. There is everywhere that indescribable play of light and shade which sculptors persist in calling "color"; yet it is without harshness or monotony. Over the bosom and waist the drapery is thin and pressed close to the body, allowing the noble form to show through. No feeble little sister she, squeezed up tight in a corset! How she would pity our deformed young women, with their bent ribs and starved lungs! Like the Venus of Melos (mee'-los), her beauty is largely that of exuberant health, of perfect adequacy. It is a figure worthy of a goddess.

VENUS OF MELOS

In the presence of the Venus of Melos one feels a nobility and gracious dignity which were rare even in the greatest periods of art. Many consider this majestic figure the most beautiful of all statues, and it is hard to realize that it was not of the time of Phidias, but a product of the decadence, dating probably from about 100 B. C. Certainly its unknown sculptor was of heroic lineage and worked in the spirit of the mighty ones of the fifth century B. C.

The queenly figure stands with the weight on the right leg, the left knee bent, and the foot advanced. The lower limbs are covered with a vague drapery; the glorious torso, simple and massive, is quite uncovered. The head is in perfect preservation,—one of the few that have survived without scar the attacks of time, the war of the centuries. Its poise and expression put to shame all the Roman copies of great works that we are acquainted with. The features are models for the sculptors of all time,—firm, gracious, mellow, they epitomize sculpture at its best. The far-away look with its hint of illimitable vision is combined with an expression of conscious well-being, of genial adequacy raised to superhuman power.

The arms alone are lacking—and what a world of study and conjecture their absence has occasioned! The proposed restorations are numberless; but none is quite satisfactory. The question constantly recurs, Could the radiant one have been as beautiful when complete as she is now in her magnificent mutilation? Her present state compels every spectator to use his imagination—consciously or otherwise—to complete the figure. He does his part, becoming a stockholder, as it were, and at once begins to draw dividends of pleasure. This is the way that all works of art should be



CUPID

In the museum at Rome



THE MARSYAS OF MYRON

In the Lateran Museum, Rome



VICTORY ADJUSTING HER SANDAL



NIOBE

In the Uffizi Gallery, Florence

forget that between the exalted ideals of the Greeks and the tawdry symbols which serve us in place of ideals there is an unspeakable distance. It is a long and arduous journey that we are engaged upon; but it ends in the stars.

A review of the world's history suggests another thought. The destruction of priceless relics of the past forces upon us the conviction that the world's heritage of beauty is ours by a most slender and uncertain hold. A turn in the fortunes of nations, as one ancient race advanced victoriously upon another, and the masterpieces of the conquered were largely destroyed. It is the story of the centuries, shocking and futile in its repetition. Magnificent libraries, with their unique treasures of manuscripts and illuminations, the product of thousands of gentle lives, have, like the library of Alexandria, mourned throughout the ages by all civilization, been completely blotted from the earth. Splendid structures, the flower of classic and of Gothic art and their superb final expres-

enjoyed; but the sculptor who can suggest rather than "tell it all" is rare. The device of breaking off limbs would hardly suffice in every case, although it has been employed quite frequently by Rodin and his followers.

But, despite all the protests of insurgent moderns, the final test of a work of art is Beauty. Judged by this standard, where are the strenuous revolutionaries of today in competition with the unknown carvers of the Venus of Melos and the Victory of Samothrace? There is not a man living who can even conceive such beauty as we find in these great works of the past, much less bring it to visible realization.

There is no reason for discouragement: we of a barbaric race are slowly working out our salvation.

But let us not



THE VICTORY OF SAMOTHRACE

In the Louvre, Paris

GRECIAN MASTERPIECES

sion—edifices rich in historical associations beyond anything that the mind can grasp, are today moldering ruins or a mere memory. What if the Vatican or the Louvre had been destroyed, the British Museum with its Elgin marbles or the art collections of Munich or Dresden? Of the famous master-pieces of ancient art, eulogized by the authors of antiquity, not one example remains. Thanks to the Roman copies so prodigally reproduced for palaces and villas we have some notion of these supreme efforts; but they come to us as faint and often distorted echoes of inspired ideals. Our chief treasures are, like the two glorious marbles of the Louvre, minor works, unsung in their day and by sculptors unrecorded, which have happened to slip through the meshes of the ravaging years to our own time. When we realize that the great majority of man's high achievements and the finest, have been destroyed in the course of the world's wars, we can understand why the race advances so slowly.

Ideals of beauty—
how we need them!
How inferior is the
human kind without
them! Out of the
general destruction
the cruel centuries
have tossed us a few
mutilated fragments
upon which to rebuild
our new heaven and
new earth. The
world contains nothing
more precious.



DAUGHTERS FROM THE
NIOBE GROUP
In the Uffizi Gallery, Florence



SUPPLEMENTARY READING

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HISTORY OF SCULPTURE

By Allan Marquand and Arthur L. Frothingham.

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THE MENTOR READING COURSE

Ancient Greece had to rely chiefly upon limestone and marble for its sculpture. The country was rich in marble. Athens had quarries at her very door, and there was beautiful marble in Laconia and Bœotia, and in the Greek islands. Therefore, although rough stone (poros or tufa) was occasionally used, the great masterpieces of Grecian sculpture are marble.

★ ★ ★

Referring to the technique of sculpture in Greece, Professors Marquand and Frothingham in their "History of Sculpture" give the following information: All Greek sculpture up until about 350 B. C. was freehand carving. "The instruments used were a saw to prepare the rough stone block, sharp-pointed punches to give the first vague form, square and curved edged and claw chisels to define the surfaces, and a drill for the deep cutting of the drapery. A rod was sometimes fastened upon the front, so that the sculptor might more easily preserve the balance of the two sides of his statue. The most famous sculptors did not hesitate to build up their statues from several pieces of marble, or to leave portions of the original mass as supports."

★ ★ ★

Compare these methods and instruments with the sculptors of today. Modern sculptors do very little to the marble with their own hands. They leave the stone cutting to artisans. The sculptor today models his statue in clay, usually in small size first, as a sketch. Then the subject is modelled carefully and completely in larger size in clay. This is the



THE VENUS OF CNIDUS
In the Vatican, Rome.

artist's finished work. From this a mould is made and the statue is cast in plaster. Artisan stone cutters then copy this cast model in the marble, using what is known in the studios as a "pointing machine." This is a very ingenious device, consisting of an arm that extends from the model to the stone, and that indicates just how far, at each point, the artisan is to cut into the stone. When this cutting is done the statue is there, but rough finished. The sculptor may then go over the work and finish it with the touches that refine it and that give it the expression he desires.

In the final treatment of Greek statues, the figure was rendered more life-like by being rubbed down with oil and molten wax. Then it was colored and gilded. "Statues that were of rough porous stone were first covered with a thin layer of stucco, with which the color was mixed or on which it was laid. In the case of marble, this stucco covering was unnecessary. In crude examples brilliant color was applied, generally in broad masses, but in the finer works color was more specifically applied for the emphasis of details. Gilding for marble statuary was applied to details, as upon the wings of the Eros of Praxiteles or the hair of the Venus de' Medici. Other means were also employed to give color to sculpture, as for example the use of bronze for the weapons." In Greece statues were not considered finished until polished and colored. And this was true likewise of carving in relief on stone. In all forms of sculpture the finished work was in color.

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			Vienna, the Queen City		Charles Dickens

THE MENTOR COURSE TO COME

The next number of The Mentor, to appear on January 15, will contain six beautiful photogravures

FATHERS OF THE CONSTITUTION

Professor Hart in his brilliant article on the "Fathers of the Constitution" shows us that our country chose well in the men that were selected to frame its laws. He brings before us intimately these men, thoughtful and courageous, who framed our Constitution.

By *ALBERT BUSHNELL HART, Professor of Government, Harvard University*

NUMBERS TO FOLLOW

Feb. 1. MASTERS OF THE PIANO

The great wizards of the concert appear before us in Mr. Finch's article as men as well as musicians. He knew nearly all of them personally, and many of them were his intimate friends. His appreciation of them, therefore, is more than that of a mere listener—it comes from an intelligent knowledge at first hand.

By *Henry T. Finch, Author and Music Critic.*

V. 1. 3

Feb. 15. AMERICAN HISTORIC HOMES

The Jumel Mansion, New York City; Monticello, Virginia; The Pickering House, Salem, Massachusetts; The Hermitage, Nashville, Tennessee; Westover, Virginia; Mount Vernon, Virginia.

By *Ether Singleton, Author of "The Furniture of our Forefathers," etc.*

March 1. BEAUTY SPOTS OF INDIA

Lake Temple, Madras, Southern India; Tank and Rock Temple, Trichinopoly, Southern India; Dilwara Jain Temple, Mt. Ebu, Western India; Island Palace of the Maharana, Udaipur, Central India; Jain Temple, Calcutta, Northeast India; Taj Mahal, Agra, Central India.

By *Dwight L. Elmendorf, Lecturer and Traveler.*

Mar. 15. ETCHERS AND ETCHING

An interesting and instructive article on the great masters of etching, by a leading authority.

By *Frank Wollenhaupt, Author of "How to Appreciate Prints," etc.*

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EVERY DAY

JANUARY 15 1915
Vol 2 No 23

THE MENTOR

FATHERS OF THE
CONSTITUTION

DEPARTMENT OF
HISTORY

Serial No. 72

FIFTEEN CENTS A COPY

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FATHERS OF THE CONSTITUTION



JAMES MADISON
After a portrait by Gilbert Stuart

By ALBERT BUSHNELL HART
Professor of Government, Harvard University

THE MENTOR

DEPARTMENT OF HISTORY

January 15, 1915



MENTOR GRAVURES

JOHN ADAMS, *by Gilbert Stuart*

THOMAS JEFFERSON

GOUVERNEUR MORRIS, *by Ezra Ames*

JAMES MADISON, *by A. B. Durand*

JAMES MONROE, *by A. B. Durand*

ALEXANDER HAMILTON, *by John Trumbull*

THE best thing that a young man can provide himself with is an honorable and efficient father; and the Constitution of the United States was well advised when it selected for its authors the remarkable men who assembled in the Federal Convention at Philadelphia in May, 1787. In a large sense the seventy-four men who were designated by one or another state of the Union to represent them there did not include all the fathers of the immortal Constitution.

Who shall deny a share in the great work to such men as James Otis and Oxenbridge Thacher, then dead and gone, or to Patrick Henry, who remained at home in Virginia? Such soldiers as Nathanael Greene and Francis Marion and Philip Schuyler had their part in preparing the way for a national government that would stand. On the other hand, some of the members cared little for their privilege of paternity. Gabriel Duvall of Maryland and Thomas Nelson of Virginia declined to serve. Robert Yates and John Lansing, Jr., went home before the convention was half over. Elbridge Gerry of Massachusetts refused to sign the document, and opposed it in his own state.

The term Fathers of the Constitution, however, may be applied to the group of twenty to twenty-five men who were active in discussion, stayed through, were among the thirty-nine who set their names in

FATHERS OF THE CONSTITUTION

approval of the document September 17, 1787, and went out to urge their countrymen to accept their finished work.

WASHINGTON AND FRANKLIN

Two world-renowned members were not active in discussion, but were nevertheless great Fathers of the Constitution. George Washington, delegate from Virginia, was elected president of the convention. The records show that he made only one suggestion on the floor, which was at once adopted;



ROGER SHERMAN

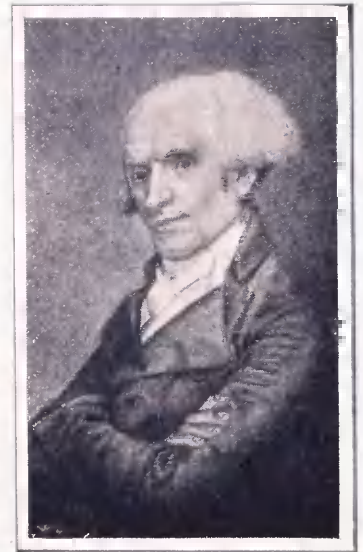
In the painting, "The Declaration of Independence," by John Trumbull, owned by Yale University

but his service as moderator was clear evidence to his countrymen that the convention must be a patriotic body. Benjamin Franklin twelve years before had started the ball rolling for the Articles of Confederation, upon which the new Constitution was founded; but he was very old, and had a habit of going to sleep in his chair. His service was limited to the method by which President Eliot says some of his classmates got their degree from Harvard College, —simply by being there. He said himself that he attended five hours a day during the four months of the Convention; but he was not able to make long addresses, and the four or five speeches which he prepared were all read for him by his colleague, James Wilson. Yet he made several good suggestions, and on the last day of the convention he rose to urge a spirit of compromise, a willingness to yield something of one's own opinion; to avoid the spirit of "a certain French lady, who, in a dispute with her sister, said, 'I don't know how it happens, Sister, but I meet with nobody but myself that is always in the right!'"



OLIVER ELLSWORTH

From an oil miniature, painted in 1872 by John Trumbull, owned by Yale University



ELBRIDGE GERRY

From a crayon portrait, painted by John Vanderlyn at Paris in 1798

FATHERS OF THE CONSTITUTION

Many of the hard-working delegates were observed and noted down by William Pierce, delegate from Georgia. Of Roger Sherman of Connecticut he says, "He is awkward, unmeaning, and unaccountably strange in his manner; he is an able politician, and extremely artful in accomplishing any particular object; it is remarked that he seldom fails."

Pierce also had a high opinion of Oliver Ellsworth of Connecticut, "a Gentleman of a clear, deep, and copious understanding; eloquent and connected in public debate." He admired William Paterson of New Jersey as "one of those kind of Men whose powers break in upon you, and create wonder and astonishment." James Wilson of Pennsylvania, later justice of the new federal supreme court, according to Pierce "ranks among the foremost in legal and political knowledge."

PROGRESS OF THE CONVENTION

Everybody knows the story of the progress of the convention. On assembling, a sort of outline was drawn up by the Virginia delegation, commonly called the Randolph Plan, and was brought in and debated for about two weeks, till the general form of the Constitution was blocked out. After a short respite the convention went over the whole ground a second time, and then appointed a committee of detail. That committee reported a draft of the Constitution which was gone over a third time. Then it was reported by a committee of style and arrangement, which gave it its final finish, and four days later the Convention approved the completed work.



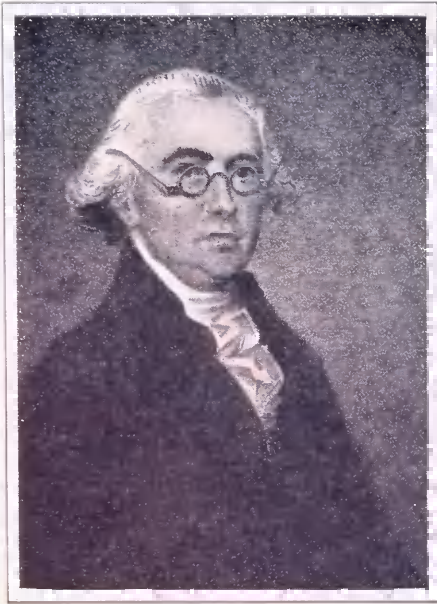
BENJAMIN FRANKLIN

From the portrait painted in 1787 by Charles Wilson Peale, owned by the Historical Society of Pennsylvania

MADISON THE LEADER

Throughout this momentous four months the leading figure was James Madison of Virginia, a graduate of Princeton College. Pierce says of him, "every Person seems to acknowledge his greatness. He has been twice a Member of Congress, and was always thought one of the ablest Members that ever sat in that Council. Mr. Madison is about 37 years of age, a Gentleman of great modesty, with a remarkable sweet temper." Madison had taken special pains to prepare himself for the work: he ordered from Europe all the books that he could think

FATHERS OF THE CONSTITUTION



JAMES WILSON
From a miniature

of, bearing upon federal government; read them and made an abstract of them. Before the convention met he drew up the Randolph Plan.

Realizing the importance of the discussions to posterity, he took shorthand notes of the debates throughout the four months, and wrote out abstracts which in many cases were corrected by the members who made the arguments. Thirty years later these notes were published, and still furnish the most important source of our knowledge about the work of the convention. Madison was on his feet day after day, arguing, making suggestions, and answering objections; and there is not a section of the whole Constitution which does not bear the impress of his mind. He worked upon

the Constitution as a sculptor models the clay under his hands, rounding out here, and taking away in another place.

HAMILTON THE BRILLIANT

Though Madison was the most active man in the convention, he was not equal in brilliance to the young New York delegate, Colonel Alexander Hamilton.

Hamilton is one of the world's wonders. At this time he was only thirty years old; yet he was already famous as a lawyer and a statesman. Nevertheless he did not shine in the convention. He made one elaborate speech, and submitted a plan for a Constitution which was far from the ideas of the convention; for it proposed to centralize the whole government,—the president was to appoint all the governors of the states and to have a veto upon all the state legislatures. Hamilton was born in one of the British West Indian colonies, and never felt the sense of loyalty to a state which was the dearest feeling of many of his colleagues. From the first he believed in the United States with a capital U and a capital S.



WILLIAM PATERSON

FATHERS OF THE CONSTITUTION



THE HOME OF JAMES MADISON, AT MONTPELIER, VIRGINIA

Nevertheless, Hamilton rendered an immense service to his country by defending the Constitution when it came before the state conventions, in a series of newspaper articles called *The Federalist*; and by very skilful political tactics he persuaded the New York state convention to ratify the Constitution.

MORRIS' VALUABLE SERVICE

One of the most useful, though not one of the most distinguished, members of the convention was Gouverneur Morris, who was a delegate from Pennsylvania, though he later lived in New York. He spoke oftener in the convention than anybody else, usually basing his argument on the low character of the human race and the necessity of protecting men from themselves. He did his best to keep the West from sharing in the government of the Union. His chief service was as member of the committee on style; and tradition has it that the crisp, direct, and clear language of the Constitution is to a considerable degree due to his skill in phrasing the resolutions to which the convention had come.

All three of these men had been members of the Congress of the Confederation, and that is one of the reasons why they aided to make a good Constitution. Others had been signers of the Declaration of Independence, governors, or judges in their states. It is a curious fact that the only thing in the Constitution which does not appear to have been suggested by members out of their own experience is the method of choosing a president by special electors; and that method broke down in 1796, the third time it was tried.

VARIED POINTS OF VIEW

After the storm of opposition to the new Constitution passed by, and all the thirteen states came in under "the new roof," people began to understand the great service which the members of the convention had

FATHERS OF THE CONSTITUTION

rendered, and it has ever since passed as the ablest body of public men ever gathered in America. Mr. Gladstone once spoke of the Constitution as "the greatest work ever struck off at a given time by the brain and purpose of man." Nowadays some writers are trying to make out that the convention was only a gathering of individuals who were trying to put together a government in such a manner that they could make money under it.

Professor Charles A. Beard, in his elaborate "Economic Interpretation of the Constitution," tries to show that "the direct, impelling motive . . . was the economic advantages which the beneficiaries expected would accrue to them from their action." He proves that Gunning Bedford, delegate from Delaware, once owned \$400 in United States securities; Oliver Ellsworth had \$6,000 of government bonds; Benjamin Franklin owned 3,000 acres of land; Charles C. Pinckney made \$20,000 a year out of his law practice. Therefore the Constitution was made by property owners for their own benefit!

All these investigations, tables, and figures prove no more than that in 1787 the American people selected to draw up a new Constitution for them the men who had been elected to state legislatures, Congress, and other public places, and that these men had property and family influence. The United States was far from a democracy then; but the convention prepared the way for a real democracy by forming a government which could be controlled by the voters, and leaving to every state the right to decide for itself who should be its voters.



ALEXANDER HAMILTON

From the portrait by Charles Wilson Peale, in the gallery of the New York Historical Society

JEFFERSON'S ATTITUDE

This idea of popular government was taken up by a statesman who is a true Father of the Constitution, though he was in Paris during the whole convention. This was Thomas Jefferson, author of the Declaration of Independence, later governor of Virginia, member of the old Congress, and minister to France. Jefferson was a Father of the Constitution because he spent much of his life in proving that liberty and popular government could endure under that form,—the form drawn up in Philadelphia. He was a little frightened at the strength of the national government which he found when he came home from France in 1790, and he had a tilt with Hamilton over the proposed

FATHERS OF THE CONSTITUTION

United States bank. He could find nothing in the Constitution on that subject; while Hamilton justified such a charter on the doctrine of "implied powers." When Jefferson became president, and wanted to annex Louisiana in 1803, he found the "implied powers" very convenient. If Jefferson added nothing to the work of the convention, he made it clear that we could have at the same time a strong nation, strong states, and broad manhood suffrage, under the federal Constitution.

JOHN ADAMS, FIRST VICE PRESIDENT

John Adams was likewise out of the country in 1787; but was the first vice president under the new constitution, and as president of the Senate he had a hand in organizing the government. Senator Maclay of Pennsylvania in his diary sneers at "Little Johnny Adams," who was once dubbed "His superfluous excellency." He quotes him as saying, "I am Vice President, in this I am nothing, but I may be everything. But I am President also of the Senate. When the President comes into the Senate, what shall I be?" John Adams resembled Hamilton in his preference for a strong government; though the two later became deadly enemies.

Adams, a country schoolmaster in his youth, had worked up to the top, and always thought he was of rather better clay than most of his countrymen. But he was one of the few men in public life who had thought about and written on American government; particularly his "Constitutions of American Government," in which occurs the famous phrase, "throw the rich and the proud into one group in a separate assembly." When he became president, after Washington's retirement in 1797, he set out to show that the federal government had teeth; he dismissed his secretary of state, signed the Alien and Sedition Acts, and made peace with France in 1800 when his party wanted war. At that time he looked upon Thomas Jefferson as a fearful demagogue; but John Adams was a good American, and in later days Jefferson and Adams again became friends.



GOVERNEUR MORRIS

From a portrait by Marchant, after Sully, in Independence Hall, Philadelphia

INFLUENCE OF JOHN MARSHALL

Many men besides those two early presidents helped to improve the work of the Federal Convention, by making it work under new

FATHERS OF THE CONSTITUTION

circumstances; but the man who next to Madison has done most to fix the form and meaning of the Constitution did not enter national life till after the convention adjourned. This was John Marshall, who in 1801 was appointed chief justice of the supreme court by Adams, and served for thirty-four years. Every court has to consider the meaning

and force of laws that are brought to its attention; but Marshall was the first man to show how the United States supreme court could, in its published decisions, set forth the meaning of the federal Constitution. First he laid down the doctrine that his court was superior both to Congress and to the president,—a compliment which Jefferson returned by trying to secure the impeachment of one of the supreme court judges. A few years later the court again took courage, and in a series of sweeping decisions, such as *McCulloch vs. Maryland*, and *Cohens vs. Virginia*, approved the doctrine of implied powers, backed up the authority of Congress, and curbed the power of the states. In the end Jefferson and Madison and John Adams all accepted the theory of the Constitution which Marshall so skilfully worked out. It is that theory under which we live today.

The Fathers of the federal Constitution of 1787 were (without knowing it) also fathers of a large family of constitutions for other lands. The American experiment in creating a strong, well knit, and clearly written instrument had great effect on the statesmen of the French Revolution: who even gave to one of their national legislatures the title of the "Constituent Assembly." Wherever the French armies went this idea of a



BIRTHPLACE OF JOHN ADAMS, AT QUINCY, MASSACHUSETTS
This house was built in 1681



JOHN ADAMS

FATHERS OF THE CONSTITUTION

written document was carried. Paper constitutions were thick as the leaves of Vallambrosa; constitutions were made, unmade, remade, amended, disregarded, overthrown, and born again. In our time Turkey, Persia, and China have set up written constitutions; and then have shown how the letter killeth by ignoring the work of their own hands.

The Constitution of the United States has had its largest effect through its federal side. The three old confederations in Europe—the United Netherlands, the Swiss Confederation, and the Holy Roman Empire—were all smashed by the force of the French Revolution. Instead, the Napoleonic idea of big, powerful, centralized government appealed to Europe; and the closest approach to a federation for some years was the military union of the allied powers which finally overthrew Napoleon in 1815.

The moment the Napoleonic wars were over Switzerland and Germany revived their old federations, and in both cases were regulated by a formal written constitution. At that time the United States was still weak, and Europe was not at all sure that the federal union would last; but as decade followed decade, and “the indestructible union of indestructible states” grew in population, wealth, and self-confidence, Switzerland in 1848 paid us the high compliment of framing a new constitution very like that of the United States of America.



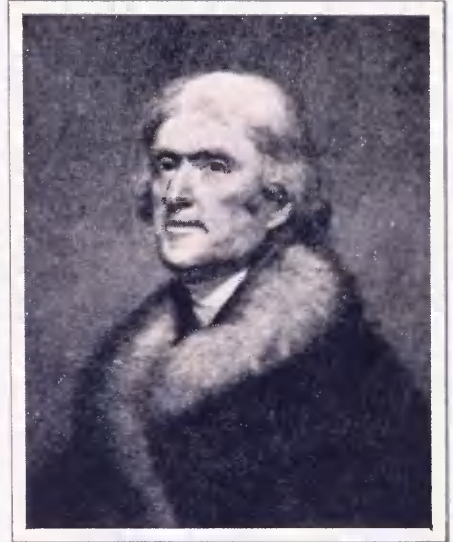
JOHN MARSHALL

THE AMERICAN MODEL

Our Civil War was a lesson to the world of the ability of a federal government to stand the strain of sectional enmity and civil war. The result was that in 1867 our neighbors the Canadians formed the federal Dominion of Canada; and in the same year Prussia and neighboring states joined in the North German Union. The influence of the United States on the constitution of this new federation was so great that the Germans even adopted for federal suffrage the American principle of manhood suffrage. Three years later the south German states came into the new Empire of Germany, which adopted a constitution which never could have been framed but for the example and the details of the work of the Constitution builders of 1787.

FATHERS OF THE CONSTITUTION

Since that time federations have been set up on the American plan in Australia and South Africa, so that two hundred millions of the human race have now daily occasion to thank the fathers of our Constitution for setting the great principles of federation in motion. The example is likely to spread farther, to Austria-Hungary, to the Balkans, to the Scandinavian countries, possibly even to India and China. This splendid conception of "the many in one," of a strong central government, able to protect the commerce of a great nation, and to defend it from its enemies, goes alongside of the equally striking idea that the great number of matters of local concern can safely be left to the states.



THOMAS JEFFERSON

From the portrait painted in 1803 by Rembrandt Peale, in the gallery of the New York Historical Society

FEDERATION OF THE WORLD

If one hundred million people can live safe, happy, and great under the work of the fathers of the Constitution, why may not the idea be pushed farther? If the conflicting interests of the North and the South could be made to harmonize, till both sections are satisfied and prosperous, why might not the nations of Europe combine into one great confederation? The fifteen small European states are all afraid of their great neighbors, and would feel easier inside such a combination. The great powers of Europe have indeed formed two combinations of late years,—the Triple Alliance and the Triple Entente; but one of them has just gone to pieces on the first trial. There was a time when Virginia claimed a third of the territory of the Union, and expected to be the dominant state; just so three of the great European powers now feel themselves entitled to take the lead in European affairs. The difficulties in the way of European federation, and still more of a world federation, are tremendous; yet who would have believed that the thirteen English colonies of 1775 could within fourteen years come to such a splendid piece of state-making as the federal Constitution; and who can tell what Europe may accomplish in the next fourteen years?

Americans believe in a federal government that can do things; agreeing with Daniel Webster that the American Constitution is "the people's Constitution, the people's government, made by the people and answerable to the people."

FATHERS OF THE CONSTITUTION

MEMBERS OF THE CONSTITUTIONAL CONVENTION OF 1787

THE roll call of delegates, which follows, shows the state each member represents. The names of delegates who, signed the Constitution and also signed the Declaration of Independence are printed in capitals, the names of those who, for one reason or another, were absent when the Constitution was signed are printed in italics; the names of those who were present but refused to sign are preceded by an asterisk (*).

Baldwin, Abraham (Georgia).
Bassett, Richard (Delaware).
Bedford, Gunning (Delaware).
Blair, John (Virginia).
Blount, William (North Carolina).
Brearley, David (New Jersey).
Brown, Jacob (Delaware).
Butler, Pierce (South Carolina).
Carroll, Daniel (Maryland).
CLYMER, GEORGE (Pennsylvania).
Davie, William Richardson (North Carolina).
Dayton, Nathan (New Jersey).
Dickinson, John (Delaware).
Ellsworth, Oliver (Connecticut).
Few, William (Georgia).
Fitzsimons, Thomas (Pennsylvania).
FRANKLIN, BENJAMIN (Pennsylvania).
*Gerry, Elbridge (Massachusetts).
Gilman, Nicholas (New Hampshire).
Gorham, Nathaniel (Massachusetts).
Hamilton, Alexander (New York).
Houston, William Churchill (New Jersey).
Houstoun, William (Georgia).
Ingersoll, Jared (Pennsylvania).
Jenifer, Daniel, of St. Thomas (Maryland).
Johnson, William Samuel (Connecticut).
King, Rufus (Massachusetts).
Langdon, John (New Hampshire).

Lansing, John (New York).
Livingston, William (New Jersey).
Madison, James (Virginia).
Martin, Alexander (North Carolina).
Martin, Luther (Maryland).
*Mason, George (Virginia).
McClurg, James (Virginia).
McHenry, James (Maryland).
Mercer, John Francis (Maryland).
Mifflin, Thomas (Pennsylvania).
Morris, Gouverneur (Pennsylvania).
MORRIS, ROBERT (Pennsylvania).
Paterson, William (New Jersey).
Pierce, William (Georgia).
Pinckney, Charles (South Carolina).
Pinckney, Charles Cotesworth (South Carolina).
*Randolph, Edmund (Virginia).
READ, GEORGE (Delaware).
Rutledge, John (South Carolina).
SHERMAN, ROGER (Connecticut).
Spaight, Richard Dobbs (North Carolina).
Strong, Caleb (Massachusetts).
Washington, George (Virginia).
Williamson, Hugh, North Carolina).
WILSON, JAMES (Pennsylvania).
Wythe, George (Virginia).
Yates, Robert (New York).

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A careful study of the conditions and events of the making of the Constitution.

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THE MENTOR READING CIRCLE

In the Philadelphia State House, the building in which the Declaration of Independence was written and signed, the Constitutional Convention met in May, 1787. "Such a convention of great men, indeed, had never met before, nor has ever since assembled in the United States, if we make achievement in public service our measure of greatness." So observes Mr. Edward W. Townsend in his history of the making of the Constitution. Men of all kinds and professions were there, and dominating the Convention were such leaders as Washington, Madison, Hamilton, and Benjamin Franklin—the last of whom had advised with rulers and cabinets, been welcomed at courts, apostrophized by poets, and imitated in a score of fashions by a whole nation. Franklin was eighty-one years old, and his mind was rich in knowledge and experience. Six signers of the Declaration of Independence wrote their names to the Constitution. Every member was distinguished in some manner. From Georgia came Major William Pierce, who, fortunately for us, caught up the impressions he received of his colleagues and preserved them in his writings. Here are some of the pictures that Pierce drew:

* * *

Alexander Hamilton: "Whilst he is able, convincing and engaging in his eloquence, the heart and head sympathize in approving him. Yet there is something too feeble in his voice to be equal to the strains of oratory—it is my opinion that he is rather a convincing speaker than a blazing orator. His language is not always equal; sometimes didactic, like Bolingbroke's; at others light and tripping, like Sterne's. He is of small stature and lean. His manners are tinged with stiffness, and sometimes with a degree of vanity."

William Patterson: "His powers break in upon you and create wonder and astonishment—he is classic, a lawyer and an orator."

Gouverneur Morris: "He is one of those geniuses in whom every species of talents combine to render him conspicuous and flourishing in public debate."

He throws around him such a glare that he charms, captivates, and leads away the senses of all who hear him."

* * *

James Wilson: "He is well acquainted with man, and understands all the passions that influence him. Government seems to have been his peculiar study, and all the political institutions of the world he seems to know in detail. No man is more clear, copious and comprehensive than Mr. Wilson, and yet he is no great orator."

James Madison: "He blends together the profound politician with the scholar. In the management of every great question he took the lead in the Convention, and though he cannot be called an orator, he is a most agreeable, eloquent and convincing speaker."

Edmund Randolph: "A young gentleman in whom unite all the accomplishments of the scholar and statesman."

Elbridge Gerry: "He is a hesitating and laborious speaker. He cherishes as his first virtue, a love for his country."

Roger Sherman: "No man has a better heart or a clearer head."

* * *

George Washington: "Like Gustavus Vasa, he may be said to be the deliverer of his country—like Peter the Great, he appears as the politician and the statesman—and like Cincinnatus, he returns to his farm, perfectly contented with being only a plain citizen, after enjoying the highest honors—and now only seeks for the approbation of his countrymen by being virtuous and useful."

* * *

When the plan of a constitution was proposed some were for considering what the people at large would approve. Then it was that Washington uttered his famous warning: "It is too probable that no plan we propose will be adopted. If to please the people we offer what we ourselves disapprove, however can we afterwards defend our work? LET US RAISE A STANDARD TO WHICH THE WISE AND HONEST CAN REPAIR; THE EVENT IS IN THE HAND OF GOD."

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The next number of The Mentor, to appear on February 1, will contain six beautiful photogravures

MASTERS OF THE PIANO

The great wizards of the concert appear before us in Mr. Finck's article as men as well as musicians. He knew nearly all of them personally, and many of them were his intimate friends. His appreciation of them, therefore, is more than that of a mere listener—it comes from an intelligent knowledge at first hand.

By Henry T. Finck, Author and Music Critic.

NUMBERS TO FOLLOW

Vol. 3

Feb. 15. AMERICAN HISTORIC HOMES

The Jumel Mansion, New York City; Monticello, Virginia; The Pickers House, Salem, Massachusetts; The Hermitage, Nashville, Tennessee; Westover, Virginia; Mount Vernon, Virginia.

By Esther Singleton, Author of "The Furniture of our Forefathers," etc.

March 1. BEAUTY SPOTS OF INDIA

Lake Temple, Madras, Southern India; Tank and Rock Temple, Trichinopoly, Southern India; Dilwarra Jain Temple, Mt. Ebu, Western India; Island Palace of the Maharana, Udaipur, Central India; Jain Temple, Calcutta, Northeast India; Taj Mahal, Agra, Central India.

By Dwight L. Elmendorf, Lecturer and Traveler.

Mar. 15. ETCHERS AND ETCHING

An interesting and instructive article on the great masters of etching, by a leading authority.

By Frank Weiskampff, Author of "How to Appreciate Prints," etc.

April 1. OLIVER CROMWELL

Professor Hart sums up the career of the great Protector in one of his usual entertaining and vivid articles.

By Albert Bachwell Hart, Professor of Government, Harvard University.

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FEBRUARY 1 1915

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THE MENTOR

MASTERS OF THE
PIANO

DEPARTMENT OF
FINE ARTS

Serial No 76

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MASTERS *of* THE PIANO

By HENRY T. FINCK

Author and Musical Critic

MENTOR GRAVURES

FRANZ LISZT

Born 1811; died 1886

ANTON RUBINSTEIN

Born 1829; died 1894

HANS VON BÜLOW

Born 1830; died 1894



Bust of Beethoven, by Max Lange

MENTOR GRAVURES

IGNACE J. PADEREWSKI

Born 1860

MORITZ ROSENTHAL

Born 1862

JOSEF HOFMANN

Born 1877

THE MENTOR · DEPARTMENT OF FINE ARTS · FEB. 1, 1915



WHILE America has not produced such great composers of music as Europe has, we have reason to rejoice in the fact that we make the best pianos in the world. It is of interest to know that the poorest pianos made at present, in America and Europe, are better instruments to play on than those used in the eighteenth century by Handel and Bach. Those two giant composers were also great players; but the instruments they used were harpsichords and clavichords, in which the strings were made to sound by being plucked with a quill or struck by a metal tongue. An attempt was made not long ago to make these old-fashioned instruments popular again; but it did not make much headway, for the reason that in those instruments the tone lacks body, dies away too soon, and cannot be made louder or softer at the player's will.

Doubtless many readers of this article have wondered why pianos are so often called pianofortes, meaning "soft-louds." Hereby hangs a tale.

In 1655 there was born at Padua an Italian named Bartolomeo Cristofori, who became a great manufacturer of pianos. In 1711 it was announced that he had made a great invention,—a way of playing loud or soft at will, by means of a new mechanism, in which the strings were struck by small hammers. This instrument the Italians called *piano e forte* ("soft and loud"). They were crude at first: wherefore Bach, who

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tried them in the last years of his life, did not care for them. Indeed, it was not till the time of Beethoven (bay'-to-ven), one of whose works is entitled "Sonata for Hammerclavier," that their superiority over harpsichords and clavichords became evident to all; although it is known that Mozart liked to play on them.

These facts are important because they explain why, in writing about great pianists, we may confine ourselves almost entirely to the nineteenth century.

Both Bach and Handel were famous organists, and they could have made an equally deep impression as pianists if they had had instruments like ours; but the clavichord, which Bach preferred, had a thin, small tone, almost inaudible in a large hall, while the harpsichords favored by Handel, though they were louder, were better adapted for playing accompaniments than solos.

There was another thing which delayed the appearance of famous pianists; namely, the absence of special concert halls for exhibitions of fine playing.

MOZART AND BEETHOVEN

The story of Mozart's (mo'-



SIGISMOND THALBERG
Born 1812; died 1871



IGNAZ MOSCHELES
Born 1794; died 1870



MUZIO CLEMENTI
Born 1752; died 1832

zahrt; German, mo'-tsahrt) boyhood illustrates this point. When, as a boy of six (in 1762), he and his sister visited various European cities, they played mostly in the palaces of kings and members of the nobility. In London they also played for the public, first in their lodgings and afterward at the Swan and Hoop Tavern; but though the advertisements appealed to the curiosity of the crowd by stating that the Mozart children would play with the keyboard covered with a sheet so that they could not see the keys, the attendance was not large.

Beethoven, the greatest of all composers of concert music, was also an excellent pianist. Whereas Mozart's playing, like his music, was calm and unexciting, Beethoven, as one who heard him relates, "reveled rather in bold, stormy moods than soft and gentle ones. The muscles of his face swelled, his veins were distended, his eyes rolled wildly, his mouth trembled convulsively, and he had the appearance of an enchanter mastered by the spirit he had himself conjured."

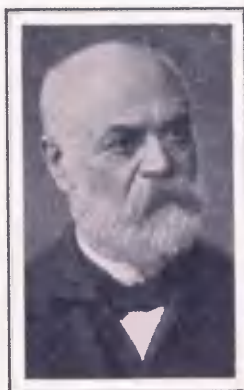
MASTERS OF THE PIANO

He was noted for his skill in improvising; that is, in taking a melodic fragment and working it up into a piece on the spur of the moment while others were listening.

THE FIRST PIANO WAR

While it may be true that "music hath charms to soothe the savage breast," the musicians who make it are much given to squabbling.

A very popular pianist of Beethoven's day was Hummel (hoom'-mel). His art is thus compared to Beethoven's by Czerny (cher'-nee), who speaks with authority, for he was a pupil of Beethoven and the teacher of Liszt, "If Beethoven's playing was distinguished by immense power, characteristic expression, unparalleled bravura* and fluency, Hummel's was a model of the utmost clearness, elegance, and tenderness."



ADOLF von HENSELT
Born 1814; died 1889



KARL KLINDWORTH
Born 1830



EDWARD ALEXANDER MacDOWELL
Born 1861; died 1908

Ere long, Czerny goes on to relate, Beethoven and Hummel became the heads of two hostile parties. Hummel's supporters accused Beethoven of misusing the piano, of failing in purity and clearness, and by his frequent use of the pedal producing only a confused noise; while the champions of Beethoven retorted that Hummel had no imagination, that the position of his hands was spiderlike, and that his playing was "as monotonous as a barrel-organ."

Though Hummel, in this war with Beethoven, was bound to lose, he was a pianist of real merit. There were elements of style and polish in his playing and his compositions which influenced even the fastidious and highly original Chopin (sho-pang.)

An Irishman, John Field (born in Dublin, 1782), was another musician who influenced Chopin, both as a pianist and as a composer; for he was

*Bravura means skill in playing difficult passages.

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ANNETTE ESSIPOFF



TERESA CARREÑO



AMY FAY



FANNIE BLOOMFIELD
ZEISLER

the originator of the dreamy kind of pieces known as nocturnes, of which Chopin also wrote such fine specimens. Field was noted for his "singing style." According to Liszt (list), he "played, or rather dreamed away, his songs" on the piano.

MANY FAMOUS PLAYERS

It is impossible in a single article to go into details regarding all the pianists who are or have been famous. Their name is legion. In the following paragraphs brief mention will be made of a few of those who enjoyed exceptional popularity, and this will be followed by more detailed consideration of six pianists, three of whom—Liszt, Rubinstein (roo'-bin-stine) and Paderewski (pah-da-ref'-skee)—excel all the rest; while the other three—Bülow, Rosenthal (ro'-zen-tahl), and Hofmann—are chosen as typical of certain classes of players.

From the very beginning players were divided into two groups,—virtuosos and interpreters.

The virtuosos were those who cared little for the music itself which they played. What they wanted was to "astonish the natives" by their nimble fingers, their skill and brilliance of execution. The interpreters, on the other hand, were genuine artists who strove to make the best music intelligible to the public, and enjoyable to all.

No sharp line can be drawn between these two classes, because some of the interpreters—including even Liszt, the greatest of them all—sometimes had to "set off fireworks" in order to attract the public and lure it to

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listen to better things; while among the virtuosos were some who occasionally placed themselves in the service of serious art.

One of these virtuosos was Liszt's great rival, Thalberg (tahl'-berg), who was, next to him, the most popular pianist of his time. Thalberg was probably the first who dared to make up his programs entirely of his own compositions. Most of these, to be sure, were simply brilliant arrangements of popular operatic airs, called "fantasias." Liszt also wrote some, and the public liked them immensely.

Among the notable pianists of the nineteenth century were Clementi, Moscheles (mo'-sha-les), Halle, Henselt, Heller, Klindworth, Tausig (tou'-sig), Gottschalk (got'-shahlk), and they were also famous composers. Mendelssohn and Weber (vay'-ber) were as much admired as pianists in their time as were Grieg (greeg) and Brahms in theirs, or as Saint-Saëns (sang-song'), the greatest of living French composers, is today.

America's greatest composer, Edward MacDowell, was an admirable interpreter not only of his own pieces, but of those of other masters.

PIANISTS OF THE FAIR SEX

Of the women who became famous as piano players in the nineteenth century, the most conspicuous is Clara Schumann, wife of the great composer. While she had her tender moments, it is said of her that usually she played more like a man. Of other women who formerly enjoyed the favor



MARK HAMBOURG
Born 1879



OSSIP
GABRILOVITSCH
Born 1876



VLADIMIR DE
PACHMANN
Born 1848



EUGENE d'ALBERT
Born 1864



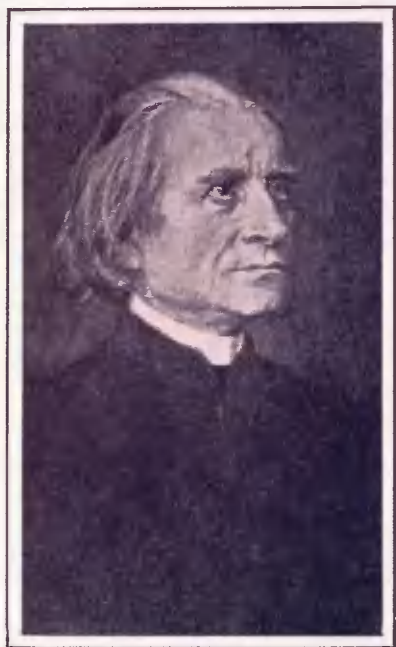
EMIL
SAUER
Born 1862

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of the public, we may mention Marie Camille Pleyel (ply'-el), Annette Essipoff (es-ee-pof'), Anna Mehlig, Vera Timanoff, and Sophie Menter.

Among the female pianists who at present give recitals and are held in esteem as true artists are several Americans,—Fannie Bloomfield Zeisler (called "the Sarah Bernhardt of the piano"), Augusta Cottlow (who did much to popularize the music of MacDowell), Amy Fay, Olga Samaroﬀ, Adele Margulies (head of the Margulies Trio), and Teresa Carreño (who wrote the Venezuelan national hymn and made MacDowell admired in Europe). The list of foreign women pianists is headed by Katharine Goodson, an Englishwoman with a Slavic temperament, and Adele aus der Ohe. The popular French composer, Cécile Chaminade, (shah-minahd'), is better known as a writer of songs than as a pianist.

It would be interesting to dwell on the art of these women and on the peculiarities of some of the most distinguished pianists of the other sex,—Ossip Gabrilovitsch (gah-bri-lo'-vich), Arthur Friedheim, Eugène d'Albert, Raoul Pugno (poon-yo'), Vladimir de Pachmann (pahk'-mahn), Xaver Scharwenka (shar-veng'-kah), Giovanni Sgambati (sgahm-bah'-tee), Ernst von Dohnanyi, Sigismund Stojowski, Mark Hambourg, Ernst Schelling (whom Paderewski, when temporarily disabled, chose to take his place at a Polish national festival), Alfred Reisenauer, Leopold Godowsky (go-dof'-ski), Ferruccio Busoni (boo-zo'-ne), Max Pauer, Wilhelm Backhaus, Emil Sauer (zow'-er), Frederick Lamond, Josef Lhevinne (lay-veen'), etc.,—but we will dwell on the six men selected for special consideration as types.



FRANZ LISZT
Born 1811; died 1886

FRANZ LISZT, KING OF PIANISTS

Wagner called Liszt "the greatest musician of all times." He certainly was regarded as the chief of pianists from his youth to his death. When the American pianist Amy Fay was one of his pupils she wrote home, that everybody adored him. "When he walks out he bows to everybody, just like a king." In his realm he was a king. His fame as a public player was established when he was only nine years old. In those days pianists were expected to do things they would not do now. One of them was to take a tune given by somebody in the audience and play it together with another tune or two. Liszt was very clever in

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LISZT AT THE PIANO

Dumas Berlioz Paganini Rossini
 George Sand Liszt Countess d'Agoult

thus welding tunes together, and was much applauded for his amazing skill.

Audiences were not so well educated then as they are now. Sonatas and "studies" were not much in favor, and, like other pianists, Liszt was obliged either to play to empty benches or to give the public what it wanted. Operatic airs were most liked; so he wove them into "fantasias," and played them in a brilliant fashion which added greatly to his popularity.

This popularity was increased still further by his playing of the lovely melodies he had picked up when living among the gipsies and welded into the dazzling Hungarian rhapsodies. Another favorite item on his programs was the songs of Schubert. The singers had neglected them; but as played on the piano by Liszt they so enchanted the audiences that forthwith they became popular. Once the empress of Russia refused to applaud him because he had offended her by not accepting one of her invitations; but when he proceeded to play Schubert's "Ave Maria" she was moved to tears, and all was forgiven.

It was this ability to move to tears that had even more to do with making Liszt famous than the technical skill he displayed. This skill

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was simply marvelous. Paganini had seemingly exhausted all the possibilities of playing on the violin, and Liszt had set himself the problem of doing the same for the piano, an instrument of much greater scope; a problem which he solved so thoroughly that hardly anything new remained for his successors.

The ultimate secret of Liszt's greatness lay in his being the greatest of all interpreters of his own compositions and those of other masters. Wagner declared that Liszt was the first to reveal the greatness of Beethoven. Schumann was enchanted when his own compositions were played by Liszt, though his conception of them sometimes differed from his own; and Chopin wrote to a friend regarding Liszt, "I should like to rob him of his way of rendering my own études."

Liszt's fame was finally spread throughout the globe by his pupils, to whom he

gave much of his time, without ever accepting

pay. There were some four hundred of these altogether, players and conductors, at least fifty of whom became famous in turn.



ANTON GREGOROVITCH RUBINSTEIN
Born 1829; died 1894



HANS VON BÜLOW
Born 1830; died 1894

RUBINSTEIN THE LEONINE

The greatest of those who learned from Liszt, though he took no lessons of him, was Anton Rubinstein. The son of a Russian Jew and a Prussian woman, he united in his music Russian, German, and Semitic traits. He too was a mere boy of ten when he first played in public, and his rise to world-wide fame was rapid.

After conquering Europe he visited America, giving, in the season of 1872-73, with the violinist Wieniawski (vee-nee-of-skee), 215 concerts, which made him a rich man.

One of the greatest achievements was the giving of a series of historic recitals in various cities. These recitals covered, on seven successive evenings, two centuries of compositions for piano, including some by all the most

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important masters excepting Brahms, whose pieces Rubinstein did not like. Of Beethoven he played eight sonatas at one recital. To Chopin he devoted a whole evening, and half of the following one.

Rubinstein was uneven in his playing. While never failing to enchant the public, he often annoyed some of his hearers by excessive haste and by indifference to false notes. While he could coo "as gently as any sucking dove," he was more characteristic in his outbursts of unbridled emotionalism, during which, as one critic wrote, "he appeared as a cyclops, wielding his hammers with superhuman energy, making the pianoforte shake to its center, and not always hitting true and straight." In these moments he was sublime, unforgettable.

BÜLOW THE PEDAGOGUE

One of the greatest of Liszt's pupils was Hans von Bülow, who was the opposite of Rubinstein, being always accurate and correct, and seldom given to outbursts of passionate emotion. His art was purely intellectual, but of the highest type. His mind seemed to be a sort of microscope with which he analyzed the music, and then he played it in such a way that his hearers did not miss any of the minutest details. His memory was marvelous. He could look over a new piece a few times, and then play it without seeing it again.

He used to play Beethoven's last five sonatas at one recital; and in these he was at his best, as also in the works of Brahms, which require more intellect than emotion for their interpretation. He was also famous as a teacher and an orchestral conductor.



MORITZ ROSENTHAL
Born 1862



RAFAEL JOSEFFY
Born 1852

ROSENTHAL THE BRILLIANT

It was at the advice of his teacher, Rafael Joseffy (yo-sef'-i), the admirable pianist who has made America his home ever since 1879, and was a pupil of Tausig, that Moritz Rosenthal became a professional pianist. He is noted for the marvelous brilliance of his playing. His witty remark, "I would rather play difficult things well than easy ones badly," indicates his attitude. He simply revels in difficulties, creating new ones



IGNACE JAN PADEREWSKI
Born 1860

where they are not great enough for his nimble fingers. He might be called the Thalberg of our time; yet he is more of a musician, having more taste and judgment, besides refinements of tone that Thalberg could not command. Rosenthal is, in a word, the highest type of virtuoso, pure and simple, the world has known.

Once, in New York, he and Joseffy sat at two pianos and played the same pieces accurately together, an almost impossible feat.

PADEREWSKI, PIANIST AND PATRIOT

Like Rosenthal, Bülow, and so many others, Paderewski might have been a pupil of Liszt; for he was born twenty-six years before Liszt died. But he never heard or saw his great predecessor. He had a hard struggle with poverty during his early years, never dreaming that the time would come when he would be able to earn \$7,000 at one recital, or \$180,000 in one American season.

"The public did not applaud, it raved," is what one reads after one of Paderewski's recitals, and it is so wherever he plays, be it America, England, France, Germany, or Poland, his native country. An English critic once wrote that Paderewski was "a reincarnation of Chopin, with almost the added virility of a Rubinstein. No wonder such a man fascinates, bewilders, and enchants the public!"

A reincarnation of Chopin he certainly seems: the spirit of that genius of the piano appears to guide his hands when he plays his works. That both are Poles counts for much too; for Paderewski is intensely patriotic, and his feeling for unhappy Poland kindles that deep emotion without which the greatest in art cannot be accomplished.

It would hardly be too much to call Paderewski a reincarnation of Liszt too. Though not a pupil of that greatest of teachers, he plays his works in a more inspired manner than any pupil of Liszt's has played them. To hear Paderewski play a Liszt rhapsody is an epoch in a music lover's life.

In playing Beethoven he avoids what Bülow called "that tiresome correctness (literalness) which some call the classical style," just as Beethoven himself avoided it. Joseffy once said that Paderewski differed from other pianists of the time in being a genius. To be a genius one must be a creator, and Paderewski creates not only beautiful pieces of his own, but seems to create, or recreate, those of the other masters he plays.

MASTERS OF THE PIANO

HOFMANN THE PRODIGY

While most of the great pianists astonished the world as "wonder children," it is doubtful if any one of them was quite so marvelous a boy prodigy as Josef Hofmann. Before the age of eleven he played the concertos of Chopin with an instinct for making subtle details clear which no adult of the time quite equaled. His cleverness was unwisely exploited. He was made to play too often, broke down, and it seemed as if his career had ended. Rest, however, restored him, and then he studied for some years with Rubinstein. When he returned to the stage he played well; but not so well as he had played as a boy. He seemed to be—and really was—more interested in other things, among them automobiles, than in music. Gradually the instinct for interpretation which he had had as a child returned, and today he plays as marvelously as he did at the age of eleven, with the charm of maturity added.

These are six brilliant types of pianistic genius: Liszt the Master, Rubinstein the Lion, Von Bülow the scholar, Rosenthal the Wizard, Paderewski the Poet, and Hofmann the Prodigy.



JOSEF HOFMANN
Born 1877

SUPPLEMENTARY READING

- FRANZ LISZT *By James Huneker*
RUBINSTEIN *By Alexander MacArthur.*
PADEREWSKI AND HIS ART *By H. T. Finck.*
GROVE'S DICTIONARY OF MUSIC AND MUSICIANS
THE PIANOFORTE AND ITS MUSIC *By H. E. Krehbiel.*
SUCCESS IN MUSIC *By H. T. Finck.*
The chapters on Liszt, Rubinstein, Von Bülow, and Paderewski.
BEETHOVEN'S PIANO PLAYING *By Franz Kullak.*
A HISTORY OF PIANOFORTE PLAYING *By C. F. Weitzmann.*
CELEBRATED PIANISTS OF THE PAST AND PRESENT TIMES *By A. Ehrlich.*
FAMOUS PIANISTS OF TODAY AND YESTERDAY. *By H. C. Lahee.*
GREAT PIANO VIRTUOSOS OF OUR TIMES *By W. Von Lenz.*
A DICTIONARY OF PIANISTS AND COMPOSERS *By E. Pauer.*

THE MENTOR READING CIRCLE

A piano is simply a harp struck with hammers controlled by keys. In the case of a square piano the metal harp lies on its side. In a cabinet piano it stands upright. There are two essential features that distinguish a piano. One is that the tone is produced by percussion, the strings are struck by a hammer. The other is that the piano, by means of pedals, provides a control of tone power, so that it can be made to play either soft or loud; hence the name *piano* (soft) *forte* (loud).

★ ★ ★

Stringed instruments of one kind or another have been in use since the earliest times. Out of many varied forms came the harp, which held a leadership among instruments for many years. It accompanied the chants of the bards of old. It filled the halls of royalty with its inspiring strains, and it became a symbol of celestial beauty in tone. Out of the harp grew many instruments. Those most familiar to us of today are the clavichord, harpsichord, and spinet. Examples of these instruments may be seen in many museums. In a primitive way they resemble the piano. In each the music is produced by means of a keyboard. The strings in these instruments, however, are not struck, but are plucked, the mechanism giving, by means of metal or quills, the effect of harp strings plucked by the fingers of a player. The limitations of these instruments are apparent. There could be no gradation of tone nor change in volume. The music of a harpsichord sounds to modern ears like the faint, far-away musical echo of days long past.

★ ★ ★

The need of an instrument that could play loud and soft, and that had a capacity for great power, led to the invention of the pianoforte. As a writer on the piano has stated, "The first notion of a pianoforte is really a dulcimer with keys." The dulcimer is the boxlike stringed instrument that we see in small orchestras, which is played on with two light hammers. It is an old instrument, and we may not be wrong in supposing that there had been many attempts and failures to put a keyboard on a dulcimer before the piano was invented. The fundamental

difficulty lay in getting a hammer that would rise, tap the string, and drop quickly back. An Italian, a native of Padua, Bartolommeo Cristofori by name, invented and produced the first pianoforte. This was in 1709, and the action invented by Cristofori is retained in its essentials down to this day of perfected piano manufacture. Cristofori died in 1731. He had pupils; but he did not found any school of Italian pianoforte making. It was in Germany and in England that the development and progress of piano manufacture took place. Gottfried Silberman, of Dresden, and Frederici, of Gera in Saxony, were distinguished pioneers who advanced and improved Cristofori's instrument. Then Johann Zumpe, a German in London, added an improvement on the "damper"; and thereafter the instrument developed under various hands until through the enterprising efforts of Broadwood, Erard, and the other famous makers of the last century the piano became the prince of solo instruments.

★ ★ ★

In view of these facts it can be seen that the great composers and pianists of the eighteenth century played their music on instruments of limited capacities. Bach, Mozart, Beethoven, Haydn, and Handel had no such perfected instruments as we enjoy today. In their biographies we read of the difficulties they had occasionally to face, due to the imperfection of the instruments on which they played. In spite of this we also read of the "marvellous execution" of young Mozart. In his day he was a youthful phenomenon. What would he be today? Another Franz Liszt or Josef Hofmann; perhaps even greater than both. This, however, is mere conjecture. In view of the differences between the early pianos and those of modern times a comparison of performers cannot justly be made. But Mozart and Beethoven could never have produced on those old instruments, even with their master hands, the piano effects of today; and they could never have heard in their own recitals the full glory of their compositions as we hear them performed by Hofmann, Paderewski, Rosenthal, or the other modern masters of the piano.

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